

# THE ATHENÆUM

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## UNIVERSITY COLLEGE, LONDON.

**ASSISTANT SECRETARY.**  
The COUNCIL desire to appoint an ASSISTANT to the present Secretary. The Salary will be £500. per annum. *Ceteris paribus*, the Council will be inclined to prefer a Graduate of the University of London.  
Further information may be obtained on application at the Office of the College. Applications and Testimonials will be received on or before Monday the 17th of July.

CHAR. C. ATKINSON, Secretary.

June 26, 1865.

**SWINEY LECTURES ON GEOLOGY** in connection with the British Museum.—A COURSE OF TWELVE LECTURES ON CHEMICAL GEOLOGY, will be delivered by Dr. PERCY, F.R.S., at the Royal School of Mines, Jermyn-street, on TUESDAYS, THURSDAYS, and SATURDAYS in each week, commencing on Tuesday, July 4, at Two o'clock.—Admission free.

TRENHAM REEKS, Registrar.

**SOUTH KENSINGTON MUSEUM.**—The EXHIBITION OF PORTRAIT MINIATURES is NOW OPEN daily: on Mondays, Tuesdays and Saturdays, from 10 A.M. to 10 P.M.; and on Wednesdays, Thursdays and Fridays, from 9 A.M. to 6 P.M.  
By order of the Committee of Council on Education.

**ROYAL HORTICULTURAL SOCIETY.**—SPECIAL SHOW OF PLANTS OF VARIETED FOLIAGE, on SATURDAY, July 1. Band of Royal Horse Guards, 3.30 to 6.—Tickets to Fellows' Friends, 5s. 6d.; Public, 3s. 6d.; either of which bought on the day, 5s.

**ROYAL BOTANIC SOCIETY,** REGENT'S PARK.

LAST GENERAL EXHIBITION this Season of PLANTS, FLOWERS and FRUIT, WEDNESDAY NEXT, July 6th.  
Tickets to be obtained at the Gardens, and of the Society's Clerk, Austin's Ticket Office, St. James's Hall, on Vouchers from Fellows of the Society, price 5s.; or on the day of Exhibition, 7s. 6d. each. Gates open at Two o'clock.

**ROYAL AGRICULTURAL SOCIETY OF ENGLAND.**

JULY, 1865.—PLYMOUTH MEETING.

PROGRAMME.

WEDNESDAY, THURSDAY, FRIDAY, and SATURDAY, July 13th, 14th, 15th, and 16th.

Trial of Field Implements on Woodford Farm, Plymouth St. Mary. Distance by rail or road, 31 miles from the Show-yard.

SATURDAY, July 16th, The Implement-yard open from 9 A.M. till 6 P.M. Admission, 5s. each person.

MONDAY, July 17th, Cattle-yard open from Eight in the Morning, at which hour the Judges will commence inspecting the Live Stock, and making their Awards.

The Implement-yard open from Eight in the Morning. Admission—Members free; Non-members, 5s.

The Show-yard will be closed at Six in the Evening.

TUESDAY and WEDNESDAY, July 13th and 14th, The General Show of Cattle, Horses, Sheep, Pigs, and Implements, open to the Public from Eight o'clock in the Morning till Six in the Evening. Admission 5s. 6d. each person.

THURSDAY and FRIDAY, July 15th and 16th, The General Show of Cattle, Horses, Sheep, Pigs, and Implements, open to the Public from Six o'clock in the Morning till Six in the Evening. Admission, 1s. each person.

FRIDAY, July 16th, General Meeting of the Members in the Show-yard at Ten o'clock.

By order, H. HALL DARE, Secretary.

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**ARUNDEL SOCIETY.**—Names may now be entered at the Office for Copies of three new Chromo-lithographs, which will shortly be brought out as Occasional Publications:—

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3. ANNUNCIATION, after Fra Bartolommeo.

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**SPEKE MEMORIAL FUND.**—A MEETING of the SUBSCRIBERS to this Fund will be held on TUESDAY, July 4th, at Three P.M., at the Office of the Royal Geographical Society, 15, Whitehall-place, S.W., to decide upon the form of the Monument which is to be erected in honour of the great African Explorer.

**DUBLIN INTERNATIONAL EXHIBITION, 1865.**

Under the Special Patronage of Her Majesty THE QUEEN. THE EXHIBITION IS OPEN EVERY WEEK DAY.

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On SATURDAYS, Two Shillings and Sixpence.

**RAILWAY ARRANGEMENTS.**

Return Tickets, available for one month, are issued between London and the principal Railway Stations in England and Scotland and Dublin, at an abatement of 15 per cent. below the ordinary return ticket rate, the holder being entitled to purchase at the same time at the railway station a ticket giving him admission six times to the Exhibition for 4s. 6d., being 25 per cent. under the ordinary rate.

Excursion Trains will be organized to run fortnightly, or oftener if necessary, at very moderate fares, not exceeding 21s. from London to Dublin and back, and from other places in like proportion. The tickets, which are good for the outward and return journey, the holder will be entitled to obtain at the same railway station for 1s. a ticket giving him admission twice to the Exhibition.

On the Irish Railways, also, Excursion Tickets will be issued at greatly reduced fares, affording unusual facilities for visiting the celebrated scenery of the country.

HENRY PARKINSON, Sec. and Comptroller.

1st June.

## WORKING MEN'S CLUB AND INSTITUTE

UNION.—The ANNUAL MEETING will be held on MONDAY, July 3, at Three P.M. in the Lower Hall, Exeter Hall. The Right Hon. LORD BROUGHAM in the Chair. Admission Free. Members and Friends are requested to attend.

160, Strand. HENRY SOLLY, Secretary.

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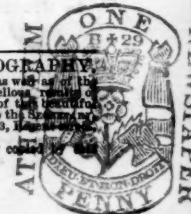
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We hear so much of the gigantic strides with which the world is advancing in the path of progress, that we flatter ourselves barbarism is a thing of the past. By the aid of steam we can now penetrate in a very short time to the remotest corners of the globe, and few travellers encounter any other adventures than those incident to the bursting of a boiler or the upsetting of a railway train. As long as we confine ourselves to Europe, these views are in a great measure correct; but we cannot as yet cross any of the other continents from east to west, or west to east, without an amount of exertion, suffering, and even danger, of which few readers have any conception. Australia has as yet never been crossed latitudinally; Asia can only be traversed in the higher latitudes, where Russia has extended her sway, and where the traveller has to put up with the roughest accommodation, myriads of mosquitoes in the summer, bitter cold in the winter, and visits from packs of wolves and other unpleasant companions. South America is now provided with steamers which proceed to the upper waters of the Amazon, yet the difficulties still remaining are so great that Dr. Spruce, who last accomplished the journey from the Atlantic to the Pacific, could do so only by seriously impairing his health. The difficulties presented by the continent of Africa are so formidable, that the man who successfully overcame them, Livingstone, earned for himself a well-merited distinction. What travellers have to expect who, like Lord Milton and Dr. Cheadle, proceed from the British possessions on the east coast of North America to those on the West, is graphically told in the present volume. There is no disguising the fact that the achievement must ever be a bold one until roads of some sort have been made, and the numerous rivers have been spanned by bridges or been supplied with boats to ferry travellers across. But at present there is very little prospect of seeing a better intercommunication established between our eastern and western possessions, through British territory. The utmost we can expect is to see the proposal of the Canadian Postmaster-General to cut a trail fit for the transmission of the mails on pack-horses carried out. Nor are we so sanguine as to believe that if a railway were made right across the continent, the bulk of the China and Japan trade would pass over it. Water-carriage has such advantages over land carriage, and the expenses of unloading and re-loading the cargo, to say nothing of the cost of the transport across, would render the transmission of bulky goods out of the question.

The narrative has been put together by skilful hands, and must be pronounced one of the best that has appeared this season. There is no desire to exaggerate the difficulties encountered; on the contrary, the authors endeavour to make light of their troubles and put a cheerful face on matters when things become desperate. The interest is kept up throughout, and the passage across the Rocky Mountains especially is told with a graphic simplicity that

makes one tremble for the fate of the two explorers. When, in reading it, we had to break off at this place, we confess to a sly peep into the last chapter to see whether they got safely through before we could make up our mind to lay the volume down. There are many good anecdotes told in the best of humours, and the characters introduced are so well drawn that we should have no difficulty in knowing them if we met them on the prairie, forest, mountain, or any other out-of-the-way place. One of the most amusing of these is an Irish schoolmaster, introduced as Mr. O'B., in a semi-clerical attire, full of gossip, fond of good things, poor as a church mouse, ready with Latin and Greek quotations, a great coward, and a very idle dog when the camp has to be pitched, a raft built, or the luggage saved from fire or water. If a novelist had invented such a character we should have thought him rather clever, and we think that the painting of such a portrait from real life is equally so. This gentleman fastens himself upon our authors just when they are about to set out on their journey across the Rocky Mountains, and he sticks to them till their arrival in British Columbia.

Lord Milton and his college friend, Dr. Cheadle, started from England on the 19th of June, 1862, for Quebec, and they passed rapidly westward to the Saskatchewan district in the Hudson Bay territory, where they remained the whole summer and winter to enjoy the pleasures of the chase. The days when it was possible to live in plenty by the gun and net alone even in this out-of-the-way country, have already gone by, and a supply of food obtained from this source is so uncertain, that the poor Indians, too proud or too ignorant to follow the pursuits of agriculture, frequently die from sheer starvation during the winter. We have seldom read a book which presents a more graphic picture of the gloom which overhangs the life of those aborigines who live in districts where game was once plentiful and is now daily diminishing, than this. How for days they have to go without food, resorting to every device to entrap or kill any living creature that will keep the wolf off, often soaking the old hides to stop their hunger, and addressing fervent prayers to the Great Spirit whom they all worship to help them out of their fearful straits. Under these circumstances it almost becomes a crime for white men to go to their country merely for the pleasure of hunting the daily-decreasing stock. The authors, with a degree of candour that does them credit, remark that they felt almost ashamed of themselves, and should have found some difficulty in replying to the following speech, which an Indian chief, with much dignity and graceful gesture, addressed to them:—

"I and my brothers have been much troubled by the reports we have heard from the Company's men, who tell us that numbers of white men will shortly visit this country; and that we must beware of them. Tell me why you come here. In your own land you are, I know, great chiefs. You have abundance of blankets, tea and salt, tobacco and rum. You have splendid guns, and powder and shot as much as you can desire. But there is one thing that you lack—you have no buffalo, and you come here to seek them. I am a great chief also. But the Great Spirit has not dealt with us alike. You he has endowed with various riches, while to me he has given the buffalo alone. Why should you visit this country to destroy the only good thing I possess, simply for your own pleasure? Since, however, I feel sure that you are great, generous, and good, I give you my permission to go where you will, and hunt as much as you desire, and when you enter my lodge you shall be welcome."

Our authors took up their winter quarters at White Fish Lake, where, in the middle of the forest, they built a rough lodge, and just finished the chimney before the hard frost set in. The rude structure was 15 feet by 13, and was made of poplar logs; a door was constructed of boards from the carts, a piece of parchment supplying the place of windows. The lowness of the building externally was remedied inside by digging out the ground 2 feet, rendering the house very much warmer. In this miserable abode they passed the long winter, leading the life of hunters and trappers, and relieving the monotony by occasional visits to the Hudson Bay Fort and neighbouring Indian villages, to replenish their very fluctuating stock of provisions. Whilst Dr. Cheadle and the attendants were out hunting, Lord Milton, who had to mind the house, took advantage of the visit of an Indian and his squaw to engage the latter for general washing and house-cleaning:—

"Although it was night when they arrived, the woman set to work immediately, diligently melting snow at a roaring fire for hours, and when about midnight she had obtained a sufficient supply of water, proceeded to scrub blankets and clothes. Milton expostulated, and suggested she should retire to rest, but in vain. The splashing and scrubbing went on without cessation, and sleep was impossible. At length Milton, driven to desperation, jumped out of bed, threw away all the water, and put out the fire. The squaw thereupon retired to rest in much astonishment, and for a time all was still. Presently, however, when she imagined Milton had fallen asleep, she quietly got up, and re-commenced her labours. The unhappy retainer of her services was fairly beaten, and compelled to resign himself to his fate, venting many maledictions on the untimely industry of his servant."

The winter proved a cold one, the thermometer going down as far as 38° below zero, and our travellers were glad when spring came, which released them from their confinement, and brought them letters and newspapers from England. By one of the latter they learned that, only two days after they left Georgetown the previous year, the Indians, exasperated by the unjust conduct of the American Government, had massacred all the whites, even the kind host who gave Lord Milton and his friend a hospitable shelter. No time was lost in pushing on towards the Rocky Mountains, and Indian and half-caste assistants were engaged; but these, we should at once say, ultimately dwindled down to a half-breed with his wife and son, all three excellent people. The party was ultimately increased by Mr. O'B., the Irish schoolmaster already alluded to. The travellers made the best of their way to Edmonton, and thence to Jasper House in the Rocky Mountains, following an old emigrant track. It was after fairly entering these mountains that the real dangers and difficulties commenced. Food for the horses became scarce, the rivers difficult to cross, and several horses and some valuable baggage and provisions were lost; all the attendants save three deserted. On the banks of the Thompson river the trail they had been following suddenly came to an end. Their clothes were all in tatters, their stock of provisions was exhausted, the half-castes began to despair, and one horse after the other had to be shot to keep the party from starvation. When things had arrived at this pitch, the explorers came suddenly upon a headless Indian:—

"The corpse was in a sitting posture, with the legs crossed, and the arms clasped over the knees, bending forward over the ashes of a miserable fire of small sticks. The ghastly figure was headless, and the cervical vertebrae projected dry and bare; the skin, brown and shrivelled, stretched like parchment tightly over the bony framework, so that the ribs showed through distinctly prominent; the

cavity of the chest and abdomen was filled with the exuvie of chrysales, and the arms and legs resembled those of a mummy. The clothes, consisting of woollen shirt and leggings, with a tattered blanket, still hung round the shrunken form. Near the body were a small axe, fire-bag, large tin kettle, and two baskets made of birch-bark. \* \* A heap of broken bones at the skeleton's side—the fragments of a horse's head—told the sad story of his fate. They were chipped into the smallest pieces, showing that the unfortunate man had died of starvation, and prolonged existence as far as possible by sucking every particle of nutriment out of the broken fragments. \* \* The similarity between the attempt of the Indian to penetrate through the pathless forest—his starvation, his killing of his horse for food—and our own condition was striking. His story had been exhibited before our eyes with unmistakable clearness by the spectacle we had just left: increasing weakness; hopeless starvation; the effort to sustain the waning life by sucking the fragments of bones; the death from want at last. We also had arrived at such extremity that we should be compelled to kill a horse. The Indian had started with one advantage over us; he was in his own country—we were wanderers in a strange land. We were in the last act of the play. Would the final scene be the same?"

Their journey had now lasted nearly three months; for five weeks they had not seen a human being, nor for the last three the smallest evidence of man's presence at any time in the wild forests in which they were buried. The half-breed sat down with his wife and son, and refused to go any further. Our countrymen, however, did not give in without a final attempt, and fairly putting their companions to shame, by their exertion to make their way through the dense forest, the whole once more proceeded onwards. At last, after almost superhuman efforts, they fell in with signs of man, and could fully realize the delight of Robinson Crusoe when he met with a human footprint. But the last morsel of dried horseflesh had been eaten before they obtained the sight of even an Indian. At last they reached, in a dreadful state of exhaustion, Fort Kanloops. "Before long," continues the narrative, "we were devouring a greasy mess of bacon and cabbage and some delicious cakes, and drinking copiously the long-desired tea. We were surprised to meet with such unquestioned hospitality, for, in truth, we were as miserable and unprepossessing a company as ever presented itself for approval. We had no means of proving our identity; but our story was believed at once, and our troubles were over at last—at last."

*A Vindication of the Marquis of Dalhousie's Indian Administration.* By Sir Charles Jackson. (Smith, Elder & Co.)

THREE writers of acknowledged authority on Indian subjects, Mr. Kaye, the historian of the Sepoy War, Mr. Arnold and Major Evans Bell, have unanimously condemned Lord Dalhousie's Indian administration. Mr. Kaye, indeed, panegyricizes the man, but says, "One fatal defect in his character tainted the stream of his policy at the source, and converted into brilliant errors some of the most renowned of his achievements." Mr. Arnold declares that the narrative of Lord Dalhousie's annexations is "more like counting out the spoil of brigands in a wood than detailing the acts of English statesmanship." Major Bell, premising that his words are carefully chosen, pronounces that Lord Dalhousie was "the very worst and basest of rulers." It was to be expected that such attacks on the reputation of a man, who, however great his defects, was one of the foremost of his time, would call forth a reply. A man of high birth and rank, a Governor General

of India, will always have partisans, and it is not surprising, therefore, that one now advances to break a spear with the three assailants of Lord Dalhousie. This champion should be worthy of his foemen's steel, for he has filled the post of Advocate General in India, knew Lord Dalhousie intimately, and studied his policy with attention. If indefensible acts could be defended, doubtless Sir Charles Jackson's efforts would not have been made in vain, but the impression left by his book itself, even without referring to what has been said by others on the contrary side, is most unfavourable to the cause it advocates. Page after page shows how a man with great pretensions to upright dealing and making incessant appeals to the highest motives may yet persuade himself that it is always right to take what belongs to another, or if not always right, then that the exception may be got over by throwing the responsibility on others.

Before justifying these remarks by references, we must dispose of a plea for Lord Dalhousie which Sir C. Jackson inserts in his Introduction. "A life devoted to his country and prematurely worn out in its service" must not be brought forward to alter the wording of judgment in a case where the existence of friendly dynasties, the entire interests of hundreds of noble families, and of myriads of people are concerned. Besides, every Englishman is bound to do his best for his country even without reward: how much more when enormous salaries and pensions, all but imperial power, and every imaginable honour and advantage are heaped upon him! There are indeed services, such as those of Nelson and Wellington, which nothing but the respect and love of an entire nation can repay. But to annex the territory of dependents and allies by the stroke of a pen, or sanction plans for railways and a cheap rate of postage, are matters of a different stamp.

Sir C. Jackson commences his vindication with an apology for the annexation of Satára, Nágpúr, Jhansi and Sambalpúr, states with a territorial area amounting to 94,000 square miles, all once governed by Hindú rulers, and all seized by Lord Dalhousie on failure of male heirs, or rather of sons in the governing families. Now there are only two ways in which it is possible to view the question of succession to Indian principalities in which there has been such a failure of heirs, and both views lead to the same result. There is the broad view of what the principles of international law and of justice generally require to be done on such an occasion; and there is the view adopted by the author of what should be done by us as representing the paramount state in India. Under the former view, our course as strangers and foreigners, having not the best of titles even to the Indian territories already possessed by us, and as men who have made a wearisome parade of non-aggressive sentiments, would assuredly be to leave the families of the deceased princes, their officers of state and their subjects, to settle the succession among themselves, and according to local customs. Under the latter view, it is no less clear that the succession to the so-called lapsed dominions could not come to us. If the English, in virtue of having dethroned the Delhi Emperors, are to be regarded as the paramount power in India, then they must be governed by the rules acknowledged by their predecessors, or, in other words, by the laws and customs of India. This Sir C. Jackson seems willing to admit; and he commences his argument by asserting that the Hindú law of succession for princes is different from that for private individuals, in that in the absence of the consent of the paramount

state to the adoption of an heir, the principality of a subordinate prince who at his decease leaves no son lapses to the paramount state. As the whole question of the rectitude of Lord Dalhousie's proceedings as regards the so-called lapsed states hinges upon this point, Sir C. Jackson would have done well to have fortified his assumption by citing some written law establishing his doctrine, or as many cases as possible in which such law, supposing it to be unwritten, was acted upon by the Mughal Emperors or other paramount rulers of India. This, however, he could not do, because there is no such law and no such precedents; the fact being, that consent to the adoption of a son was always given on payment of a *nazr*, or acknowledgment in money, to the paramount state. Otherwise, how would the Rájput States and other Hindú principalities have survived to this time? for in them, during the lapse of ages, adoptions have been frequent.

Satára belongs to the Presidency of Bombay. In annexing it, Lord Dalhousie acted directly contrary to the opinion of the Governor of Bombay, Sir G. Clerk, an Indian statesman, thoroughly acquainted with Eastern affairs, in which Lord Dalhousie was but a novice. In annexing Nágpúr, Lord Dalhousie disregarded the advice of Col. Low, the colleague of Sir J. Malcolm. In seizing Jhansi, he set at naught the pathetic appeals of the Rájá's widow, who referred in vain to the faithfulness and acknowledged services of her spouse. "Its incorporation with the British territories will be greatly for the benefit of the people of Jhansi," wrote Lord Dalhousie, as he recorded the sentence of confiscation, a sentence which cost the lives of sixty-seven Europeans murdered at Jhansi, and of 3,000 rebels slaughtered in storming the town, in which achievement, moreover, about 400 British officers and soldiers were killed and wounded. These facts need no comment, and render it a matter of difficulty to read with patience Lord Dalhousie's lengthy minutes on the "happiness the mass of the people would experience under our rule," a happiness which, wading through torrents of blood, we have forced on them with the bayonet. But Sir C. Jackson asks, if our rule was unacceptable to the people, "how was it that Nagpore and Satarah remained faithful?" Can he be ignorant that rebellion at Nágpúr was prevented solely by the influence of the Banka Báí, the dowager queen? Nevertheless, in spite of that influence, there were partial risings in the Nágpúr territory, attended with the usual results of villages burnt, Europeans murdered and bands of rebels slaughtered. At Satára, as Sir C. Jackson in another part of his book admits, there were intrigues and conspiracies, some of the chief men of the country were sentenced to be blown from guns, and a general rebellion would have taken place but for the vigilance of Mr. Nugent Rose.

Passing from the annexation of the Marátha States to the Keraulí case, in which, in spite of the advice of General Low, the Resident in Rájputána, Lord Dalhousie, but for the direct negative of the Court of Directors, would have continued his system of confiscation. Sir C. Jackson finds fault with Mr. Kaye for showing that the escape of the Rájput principality from "lapse" was not due to any scruples on the part of the Governor-General, and that the very fact of his referring the question to England for decision gave rise to dangerous rumours. But Lord Dalhousie's own words are, "The arguments appear to me to preponderate in favour of causing Kerowlee to lapse;" and nothing is more certain than that just before the Great Mutiny there were reports that all the Rájput States were to be annexed, and that no other grounds for such reports can be discovered, but the



general alarm caused by Lord Dalhousie's aggressions, and especially by his menacing proceedings as regards Kerauli.

Not to dwell on the Náná question, which is next dealt with by our author, and in which there was, perhaps, less injustice than imprudence, and admitting that Lord Dalhousie did not originate the condemned Resumption Act of 1852, but only approved it and made it law, we come to the case of the Nuwáb of the Karnatik. This may be told in a few words. The Nuwábs were always faithful and friendly, save on one occasion, when a correspondence with Tipú is said to have been detected. Subsequent experience has proved that these imputations of treasonable correspondence will not always bear scrutiny. But to let that pass, it may well be asked how many treasonable letters ought there to be to outweigh the fidelity and friendly acts of several generations. A truly magnanimous man would have put in the fire a disloyal letter imputed to a friend, and which had resulted in nothing, and a prudent man would have erased the record; but with Lord Dalhousie nothing was ever pardoned or forgotten. Sir C. Jackson thinks that that is the way to govern India.

In the Tanjúr case, where the Rájá left two daughters, Lord Dalhousie declared that the Ráj or sovereignty was extinct, and he therefore proceeded to seize the fort, all that was left to the family whose dominions bring us in an enormous revenue, and to initiate measures which, but for the law courts, would have ended in stripping the widows and orphans of their money and valuables. Sir C. Jackson approves of this, and says, "no law or authority has been cited showing that females can inherit a Ráj." Yet Tanjúr was a Marátha principality, and a Marátha Queen Ahilya Báí reigned thirty years over Holkar's dominions, and her reign was conspicuous for its excellence. Moreover, a princess had reigned in Tanjúr itself, but no weight was allowed to these precedents. It is admitted, too, that the Ráj was a mere name, that there were neither subjects nor territories; but then there was still a charge on the revenues which had been the Rájá's and were now ours, and Sir C. Jackson thinks that a sham royalty so kept up was "an annoyance, and might probably become still more so in troubled times." It is satisfactory to know that public opinion and an appeal to law saved the unfortunate princesses of Tanjúr from utter spoliation; but one cannot agree with Sir C. Jackson that Lord Dalhousie was blameless because he left India before the suit was instituted, since, but for Lord Dalhousie, the Tanjúr scandal would never have occurred.

The Oudh case, last and worst, remains to be considered. "The rulers of Oudh," wrote Lord Dalhousie, "have ever been faithful and true in their adherence to the British power. No wavering friendship has ever been laid to their charge. They have long acknowledged our power, have submitted without a murmur to our supremacy, and have aided us as best they could in the hour of our utmost need." No wonder that he added, "I, for my part, therefore, do not advise that the province of Oudh should be declared to be British territory." No wonder that conscience wrestled against the annexation of Oudh, which besides was solemnly forbidden by the Treaty of 1837. This treaty, ratified by the King of Oudh and the Governor General, appealed to in their dealings with the Kings of Oudh by subsequent Governors General, registered in official books, argued upon by Residents and relied on by the natives of India, was scandalously disavowed by the Home authorities, though this disclaimer was kept secret until the time for

spoliation arrived. It would be difficult in the history of modern times to cite a more extraordinary instance of deception. Lord Dalhousie saw all the impropriety—to call it by no more shocking name—of annexing that which his predecessor had sworn to maintain inviolate; but he did not recoil. On the contrary, he instructed the Resident to put a bold face upon it and carry through a measure in which, though there was much moral turpitude, there appeared to be little risk. The interests of the people of Oudh, argued Lord Dalhousie, require that we should break a treaty with an ally, who, though faithful to us, does not understand how to govern. It is surprising how much his Lordship and those like him sympathize with the masses when the soil is rich and annexation profitable. For every murder committed in Oudh, a score of murders are perpetrated in Afghanistan. No life, no property is safe there; the land may be said to be washed in blood; but the Afghans are poor and troublesome, annexation will not pay, therefore we have no sympathy with the masses there; we would not keep the country when we had it. A similar contrast might be shown between our dealings with Oudh and with Bhotán: but why waste argument in a case of such transparent hypocrisy? Lord Dalhousie sent an officer to compile a book of all the crimes that had been committed, or that any one would say had been committed, in Oudh for a term of years. Imagine an American sent to compile a Crime Register for the last ten years in England and Ireland, to set down all the cases of burglary, arson and murder, and serve up piquant cases, such as those of Müller and the Road murder, with every detail!

Oudh was taken; the masses for whom we interested ourselves rose against us throughout the length and breadth of the land. They would not accept the benefits of our government till after a sanguinary war of two years. Our Commissioners now acknowledge that the misrule of the native government was greatly exaggerated, and well they may, for they found the land full of beautiful villages, inhabited by a brave, industrious peasantry and a rich and bold nobility, and adorned with a capital as flourishing as any inland city in India. The improvements we introduce must be great indeed to compensate for foreign rule, an evil so gigantic that perhaps no good can match it. And let it be remembered, too, that the people of Oudh were satisfied with their kings. They were neither shot at nor reviled; for evidence against them we must go to those who were employed to get up a case. Sir C. Jackson's 'Vindication' gives only one side of the matter. He pieces together whatever makes in favour of Lord Dalhousie, and omits the rejoinders. Thus, in dwelling on the imbecility and extravagance of Ghaziú'd din Haidar and his son, he forgets that but for the English they would never have reigned at all. Shamsú'd daulah and Ikbalú'd daulah would have been very different rulers, but the Indian Government appears to have preferred the path that led to annexation. On one point we agree with the author of this book. Lord Dalhousie certainly did write for more troops from England. He was not blind to the dangers he himself had caused.

*The History and Antiquities of the Parish of Wimbledon, Surrey. With Sketches of the Earlier Inhabitants. By W. A. Bartlett, M.A. Map and Illustrations. (Wimbledon, Richards; London, Simpkin & Marshall.)* WIMBLEDON, one of the prettiest of the many pretty suburbs of London, has long

been in need of a local historian. Mr. Bartlett has performed the office with much zeal, industry, and all the ability he could bring to bear upon it. In collecting material he has evidently expended time and labour; he has produced a book that is far from being without its uses; but one that is marred by many faults. It is too apt to run into the trivial and dry-as-dust quality; it is often inaccurate in details, and constantly careless in style.

An historian of Wimbledon keeping close to his subject would contribute a most acceptable record of past life and manners in this famous outwork, so to speak, of the metropolis. But Mr. Bartlett not only, and of fixed purpose, passes by matter that, he says, is to be found "in the studies of Wimbledon" (quite forgetting that his public comprises those who do not possess libraries), but he travels beyond his limits, and leaves Wimbledon, at times, fairly out of sight. He gives us Caesar's invasion, the history of Odo, Bishop of Bayeux, the repulse of an invasion of Scotland, under Olaus the Dane, by Alan, Thane of Sunderland, and even affords us information touching the invention of mills in Asia Minor, while at the same time he has such a professed dislike of digressions as to remark, after noting Pitt's residence on Wimbledon Common, "We scarcely dare to venture upon any narrative of his residence there; for, if we write of Pitt, why not of Gibbon? and if of Gibbon, why not of other distinguished men who have lived in that neighbourhood?" Details of the lives led at Wimbledon by such men,—and those details, needing but a collector, are full of interest,—belong legitimately to Wimbledon history; but Mr. Bartlett deems them less akin to the locality and his subject than the story of Mandubratius, or sketch of the public career of the last Duke of Bourbon! For our own parts we would give up all the reprints, from common sources, of letters having no connexion with Wimbledon, for the one inimitable description of the Duchess of Marlborough's house there, so exquisitely etched by Walpole, and so singularly overlooked by Mr. Bartlett.

We have alluded to the author's inaccuracies, because he says he has verified the authorities cited by writers whom he quotes. But then, his own references are not trustworthy. As we opened the volume, we saw a passage professedly resting upon the authority of Mr. Wright's "The Celt, the Roman, and the Teuton," a title which does not belong to any of Mr. Wright's works. Again, the dates need revision; Cromwell did not first preside at a Synod in 1537, but on the 9th of July, 1536. The date of his elevation to the rank of Earl was on the 10th, and not the 17th of April, 1539. Peter de Aqua Blanca, as Mr. Bartlett calls the Savoyard Egeblank or Egablaunche, was Bishop of Hereford from 1240 to 1268; the author has made it a year later, taking the year of the appointment of Breton, Peter's successor, for that of Peter's death. In rendering into English, a Franco-Norman letter of Archbishop Peckham to Edward the First, Mr. Bartlett says it is a "necessarily somewhat uncertain translation." Why it should "necessarily" be so, especially to a student of Wadham, we cannot tell; but it certainly is so in one of the easiest passages, "en luc en tens," which the translator renders "in light and in season," instead of "in place and season."

Mr. Bartlett's English is so very defective that he makes statements which are, unintentionally, incorrect. A benefactor leaves "1038l. 12s. three pence," for the use of the poor. "This charity," we are told, "is expended in the issue, every Sunday, at the parish church of one loaf (value sixpence), and one shilling in money, to eight people." Mr. Bartlett emphasizes, by the

italics, this distribution of one shilling and sixpence, in cash and kind, to eight people, weekly, whereas, [any calculator of interest must see, at once, that it should be to each of eight people,—unless the poor be wronged of their inheritance, which we do not believe. But there are more serious errors than this. In speaking of the public career of the Marquis of Rockingham, Mr. Bartlett refers his readers to the pages of Lord Stanhope, as better "than to give a mere skeleton ourselves." Perhaps it is; but then the author gives us something in place of a skeleton, which has not the ghost of a foundation,—if there be such a thing. The Marquis of Rockingham "died here, July 1st, 1782, being at the time premier of a coalition ministry." Now there was but one "Coalition Ministry" so called by the general voice, and that was neither Lord Rockingham's nor Lord Shelburne's, which followed, but the Duke of Portland and Lord North's, which lived its short life from April to December, 1783.

The slovenliness of style frequently exposes the author to a charge of ignorance of which he is probably not guilty. Thus, quoting Stowe, he says "that 'this house' (Viscount Wimbledon's, in the Strand) 'was burned quite down in November, 1628, and the day before his Lordship had the misfortune of having part of his house at Wimbledon, in Surrey, blown up by gunpowder.' Doiley's linen-warehouse occupied the site in 1828." Now "Doyle's" was not at Wimbledon, as this passage would seem to infer, but at the corner of Wellington Street, or as it was then called, Charles Street. But this evidence of carelessness is nothing when compared with the following sentence: "Over Merton Place, when Nelson left it, we will throw a veil. Not a vestige of it remains"—how will Mr. Bartlett contrive to throw a veil, now, over a place when Nelson left it, of which place not a vestige remains,—"save a few square yards of fishpond"?

Among the "early inhabitants" of Wimbledon Mr. Bartlett names no less a gentleman than Cesar's old opponent, Cassivelaunus, whose "oppidum" may for aught we know be discerned in the ancient earth-work in this parish. We can treat more decidedly with Mr. Bartlett's assertions when they refer to facts in modern history. We hardly need tell the "dear friends and fellow-parishioners" to whom this work is dedicated, that they must place no trust in the author's assertion (p. 48, 49) that Henrietta, daughter of Charles the First, married the Duke of Anjou! This lady is so commonly called "Henriette d'Orléans" that we cannot account for the author's slipping into so great a blunder. Indeed, his knowledge of French history is not of a shining quality. For example, he says of Louis Joseph, Prince de Condé, that, "after the peace" (that of Hubertsburg, in 1763, which ended the Seven Years' War), he built the Bourbon palace. The "Palais Bourbon," however, does not owe its existence to the Duke, but to Louise Françoise, Duchess of Bourbon, under whom, it was completed in 1722.

In English church history we may reasonably expect an ordained minister to be correct; but, if Mr. Bartlett be so, he is therewith so influenced by church partisanship as to give a deceptive colouring to his statements. Thus, he accuses Cromwell, Earl of Essex, of having robbed "the Church of England" of rich manors and estates; and he adds, that Mary did, undoubtedly, strive to restore Church property to its rightful owner, when possible; "therefore," he says, "Wimbledon again became the property of Archbishop Reginald Pole." In this way, according to Mr. Bartlett, was justice rendered to "the Church of England"!

Small violations of charitable feeling do not increase the value of this history. Mr. Bartlett mistakes his office when he deals out satire, which, by the way, often misses its mark. He sneers at the "latitudinarian Burnet," talks of the Commonwealth Parliament as a "tyrannical party," and denounces Horne Tooke for hospitably entertaining his friends on the weekly festival of Sunday; while he records, without censure, how Pitt and Tierney went out to shoot one another, on Putney Heath, on the same glad and sacred day. Horne Tooke is stigmatized as having "shamelessly discarded 'the Reverend'" after his retirement into private life; but he never discarded his patriotic feeling. He was the first to promote the Volunteer movement of 1804; and in this respect he stands favourably contrasted with the Rev. Mr. Haygarth, incumbent of Wimbledon, who protested against the establishment of the volunteer camp for rifle practice on the common. When Mr. Bartlett alludes to Tooke's Sunday parties, which, after all, were held for "the interchange of good offices with his neighbours and acquaintance," the author says, with most questionable taste,—“An old inhabitant . . . remembers the long line of carriages which used to skirt that side of the common nearly every Sunday afternoon; a preparation this for that grave which, if his own free will had been carried out, would not have been more sacred than the grave of a dog.”

The epitaphs at Wimbledon will yield no great crop to a collector. Out of the many commonplace inscriptions given in the book, there are only two or three marked by any singularity. One says of a deceased lady, "To record her virtues on a mouldering stone would be a vain attempt. Know, oh reader, they are registered elsewhere!" Of another lady, it is said, that "Having been blessed with a strong constitution and superior understanding, . . . she died of a rapid decline," in her thirty-seventh year. Of a defunct Mr. Walker, his tomb announces that "he was an intimate friend of Sir Robert Walpole, and his portrait was introduced in a picture at Strawberry;" which reminds one, with a difference, of "She was niece to Lady Jones, and of such is the Kingdom of Heaven."

#### NEW NOVELS.

*Mildred Arkell: a Novel.* By Mrs. Henry Wood. 3 vols. (Tinsley Brothers.)

THERE are not many persons who care to read the best of Mrs. Wood's novels a second time; but for a single hasty perusal they are allowed to be something better than the ordinary run of season-romances. Their deficiencies are numerous, but in different degrees they possess a quality that covers a multitude of sins. Their *readableness* is recognized by those who are most alive to their faults; and to the undiscerning and not fastidious people who form the majority of novel-readers they are sources of keen excitement. In some respects Mrs. Wood's "Mildred Arkell" is slightly superior to her earlier works. Its English is better than the English of "East Lynne"; and it contains two or three pieces of portraiture, and as many domestic scenes, that tend to increase our respect for the writer. For instance, Mildred's character is sketched with discernment and delicacy; and the description of Lady Dewsbury shows more knowledge of feminine nature than any of Mrs. Wood's previous efforts to delineate an English gentlewoman. But the few bright passages scarcely make up for the absence of plot; for without a plot and a definite purpose in view, novelists of Mrs. Wood's calibre are powerless to amuse.

Of the hundred or more personages who crowd the stage, the most important are a courtly old Dean, an Oxford undergraduate, a group of choristers, one of whom is the hero of the drama, and Lucy Beaulerc, the Dean's beautiful daughter, who makes love to the Oxonian, flirts with the model chorister, and is as indecorous a young lady as novelist ever created. The scene where these actors encounter is laid in an old cathedral town, familiar to the readers of two of Mrs. Wood's earlier books; and many of the incidents that influence their conduct bear a strong resemblance to events that have served the author's purpose in former times. It is almost needless to say that Henry Arkell, the model chorister, is sorely persecuted by his companions in the cathedral school; that he is for a time the victim of envious slander; that eventually his virtues are revealed to the admiring world; and that just when he has borne away all the prizes of the school, and is ripe for one of the universities, he dies a sweet death, blessing his enemies, and begging the good Dean not to punish Lewis Junior. Mrs. Wood does not make it quite clear whether the handsome chorister dies from the effects of a fall, or from Miss Beaulerc's cruelty; but in either case punishment overtakes the murderer,—for the fair and false Georgina Beaulerc is made to weep and wail over her lover's corpse, and the malignant Lewis Junior, the boy who caused Arkell's fall, is exposed and humiliated in the presence of all his fellow choristers and schoolmates. "Some one," says Mrs. Wood, describing Georgina Beaulerc's visit to Henry's corpse, "perhaps his mother, had placed in one of the hands a sprig of pink hyacinth; some was also strewn on the breast of the flannel shroud. The perfume came all-powerfully to their senses; and never afterwards did Georgina Beaulerc come near the scent of that flower, deathlike enough in itself, but it brought all forcibly to her memory the death-chamber of Henry Arkell." Lewis Junior fares even worse. On being upbraided by the Dean as Henry Arkell's murderer, "Lewis Junior turned sick, and his hair stood on end. He could not have replied had it been to save him from hanging." Then "Lewis Junior burst into a dismal howl, and fell down on his knees and face, burying his forehead on the ground, and sticking up his surplised back; something after the manner of an ostrich." Mrs. Wood adds, that when this pernicious and detestable singing-boy rose from the ground, "a pretty object he looked, for the dye from his new gloves had been washed on to his face." What more can poetic justice require?

Having thus and for ever dismissed the wicked chorister with a black face, Mrs. Wood gives her readers cause to fear that at some future time they may hear more about Georgina Beaulerc and the handsome Oxonian. The last words of the third volume are: "And Mr. St. John and the Dean's daughter? Ah! not in this place can their after history be given. But you may hear it sometime."

*The Uttermost Farthing: a Novel.* By Cecil Griffith. 3 vols. (Saunders, Otley & Co.)

THE "uttermost" recommendation we can give to this work is to pronounce it fit to be read aloud in a housekeeper's room, to a select circle of novel-loving maid-servants. It will horrify them without suggesting any practicable novelty in the way of wickedness; and in this respect (if, as is commonly reported among us, servants do patronize circulating libraries,) is perhaps more harmless than most of the "sensational" literature of the day. For weak intellects or feeble memories, Mr. Griffith's powers of imagination are admirably adapted. From beginning to end he troubles us with no intricate compli-

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cations to be remembered, and no perplexing mysteries to harass his readers' brains;—nothing but horrors and wickedness, and, as their very proper accompaniment, punishments and deaths. His villains are frankly and openly villainous, without one dangerous temptation to the most momentary admiration or sympathy or respect. His good people are so good and life-like that every one of us recognizes them at a glance—knows scores of them, and could find much more amusement in being *tête-à-tête* with any of them in a novel than in bodily presence. His style is smooth, and pellucid, and gentlemanlike, and grammatical, and his punctuation excellent. Lastly, nobody can find the least fault with either his title or his plot. If a young gentleman who has unintentionally committed murder, and an Italian patriot whom devotion to his "cause" induces to sell the discovered secret for blood-money, mutually agree that at a given time and place the latter shall murder the former, with the twofold laudable object of avenging justice and saving him from the gallows, we can have no possible objection to the arrangement. It is true it is a great comfort to be able to remember all along that such incidents are not common in England; but this recollection only makes one value real life the more. The most discontented servant in all London can hardly reach the last page of 'The Uttermost Farthing' without a sigh of relief that the world is not nearly so disagreeable a place as it might have been. "A book's a book," and Mr. Cecil Griffith has written one in common with a great many others of his fellow-creatures, and we have conscientiously read it.

*The Conscript: a Tale of the French War.*  
(Smith, Elder & Co.)

This is an excellent translation of a story that has had great success in France, as our readers have already heard. It is the story of a young conscript, drafted in that last conscription which was ordered after the terrible retreat from Russia. It reads very much like a real story, and it is told with a quaint simplicity and truthfulness which will win the reader's heart. "All those soldiers were men once," said a little boy, when taken to see a review, and this story resolves at least one soldier back into the original man out of which he was made. Joseph, the hero, is a good, honest, Alsatian lad, a watchmaker's apprentice, full of simplicity and goodness of heart; the little account of his everyday life, of his love for Catherine, how he worked over-hours to take her a watch on her *fête-day*, and their happiness on that occasion, reads like an idyl. Then the terrible news of the retreat, followed by the last conscription, when youths and boys were taken to fill up the ranks which had been ravaged by death, is described with the quiet, graphic power of a photograph. Poor Joseph tells how he, though lame, was obliged to fulfil his lot, and how he was carried away, with despair in his heart, to join his regiment. The life of a young recruit of that period, the good comrades he met, the charms as well as hardships of the life, and, above all, how he became more manly in character, showing incidentally how war develops heroism as well as many horrors, are well given. Joseph is charming throughout; any one wishing to know what being in a battle is like to those who are actually engaged in the fighting, must read the *Life of a Conscript*; in attacking, in sustaining fire, in retreat, in the hospital, as a wounded man, as a soldier unable to keep up on the march, and left behind for the chance of being picked up by the rearguard, all is told, and told well. The little touches of German life in the towns where they were

quartered, the hatred to the French which was on the eve of explosion, give a life and truth to the picture. The story will be read with intense interest by boys, who will find it hard to realize that fifty years ago the Joseph in whose humble fortunes they are so much interested was one of our "natural enemies," whom we could scarcely believe were human beings like ourselves. We have said that boys will be fascinated by this tale of war; but, indeed, it would, we think, be difficult to find the reader who will not be interested in this story of a young French soldier.

*Charlotte Thrale: a Novel.* By Stephen Martegres. 2 vols. (Maxwell & Co.)

Conspicuous amongst the faults of this novel is confusion with regard to statements of time. The heroine is married in the year 1851, when she is eighteen years of age, and yet the marriage of which she was the second child is said to have taken place only twenty years since. In like manner ambiguity marks the author's literary style. Here, for instance, is an entire paragraph the meaning of which certainly does not lie upon its surface: "He looks it, and there's an end of the matter with some gossips, those of L— not excepted; not only was the drinker's failing patented in his blooming nose, but the atheist, provided always he did not attend 'public worship' anywhere: the atheist was quite as open to conviction in his sneering lips or impious eyes, &c." What is the true interpretation of this dark saying? What are the sensations of the man who has an atheist patented in his blooming nose, provided he does not attend public worship anywhere? On the present occasion the gentleman with a blooming nose is Mr. Thistlethwaite, a country solicitor, who in his advanced years marries Charlotte Thrale, the lovely daughter of a poor bookseller, from whom commercial ruin is averted by his child's acceptance of a suitor old enough to be her grandfather. No sooner has the venerable attorney brought his girlish wife home from church, than she is betrayed into a sentimental and perilous intercourse with her husband's handsome nephew; but being a girl of high principle and great firmness, as well as of rare beauty, Charlotte Thrale preserves her honour, in spite of cruel temptation, and successfully urges young Frank Thistlethwaite to discontinue his amorous persecutions. The positions of the story are unpleasant, and would under the most delicate treatment offend sensitive readers; but notwithstanding the writer's slovenly diction and incoherence, some parts of the tale are not altogether devoid of interest. The circumstances which place Charlotte Thrale in Mr. Thistlethwaite's power, his method of wooing her, their interviews before marriage, and the homeward journey after the honeymoon are described with briskness and occasional pathos; but the later complications and incidents are always ridiculous, and sometimes they are painful as well as laughable. Towards the close of the second volume the romance becomes tempestuous and tragic. Goaded into a phrenzy of jealousy by the suggestions of his mischievous old housekeeper, Mr. Thistlethwaite strikes his nephew to the ground and charges Charlotte with infidelity. Having swooned upon Frank's prostrate and apparently lifeless form, the discarded wife is carried off to bed, where she gives birth to a still-born child and dies of puerperal mania; the mischievous housekeeper attempts to drown herself in the water at the rear of her master's garden; smitten with remorse, Mr. Thistlethwaite Senior distributes his worldly possessions amongst the virtuous personages of the drama, and having taken ship for South America, dies on his outward passage; and Mr.

Frank Thistlethwaite is left, in affluent circumstances and incurable woe, to mourn over the grave of the lamented Charlotte. "Mr. Frank," says the last chapter, "a prematurely aged man, his dark hair already streaked with white, yet remains, with two or three domestics, in East House, living a life of complete seclusion—a seclusion which has now (June 1864) lasted twelve years." Some power of an inferior kind the story must have; for though the book is extremely ludicrous, the reader lays it aside with a touch of regret for the heroine's mournful fate.

*Elsie's Married Life: a Tale.* By Mrs. Mackenzie Daniel. 3 vols. (Newby.)

We have met with Mrs. Daniel's plot before, and with most of her characters. The simple, girlish young lady who marries her beau-ideal of romance, gets jealous of a miniature in his desk and leaves him; the hero, who has a lovely cousin with a secret which he has sworn to keep, and which lays him open to the designs of a drunken brother-in-law; the father who must sacrifice his daughter to avoid bankruptcy, and after sacrificing his daughter becomes a bankrupt; the grand, self-sustained son, who is the real cause of all the trouble, are persons as familiar to us as the grove of Mars and the cavern of Vulcan were to Juvenal. Innocent mysteries are, no doubt, refreshing to the reader after the tissue of crime and villainy with which so many novelists regale him, but even the absence of bigamy does not atone for the want of nature and novelty. What can be more improbable than that a man should see the wife from whom he is separated in a cab with her cousin, and though he did not catch her face should be so ignorant of her figure as to take her for "an opera dancer or something of that disreputable kind"? Yet it is on this fact that the whole plot turns. The mystery connected with this rencontre, with the son's marriage, and the disappearance of the cousin, is as clumsily managed as it is clumsily discovered. The drunken brother-in-law has a spite against the hero, and finds that the cousin is living at a house in Versailles. But the way in which he finds this out is so easy, and his villainy comes so natural to him, that there seems a premium on being a rogue, and revenging oneself by the invention of mares' nests.

*Dr. Mill's Marriage, and What came of it.*  
2 vols. (Binns & Goodwin.)

Nor much worse than many novels written in the lowest style of romantic art, and certainly in no respect better than the average of those tales which, season after season, are printed by the score, bound in cloth, and thrown in vain before a heedless world, 'Dr. Mill's Marriage, and What came of it' is one of the books which people had better not order from their circulating libraries. The scene of the story is laid in a rural town in Ireland, and the chief character is a drunken apothecary, named Mills, who makes a licensed victualler's widow his second wife, and after behaving with harshness and brutality to his adult daughters, the offspring of his first wife, dies of *delirium tremens*. The author goes out of his way to sneer at the Catholic religion, and asperse the priests who are the spiritual guides of a large proportion of our fellow-countrymen in Ireland. Fortunately his intolerance will do no harm.

*The Romance of London: Strange Stories, Scenes, and Remarkable Persons of the Great Town.*  
By John Timbs. 3 vols. (Bentley.)

THE great city is miserably in need of a great historian, chronicler, annalist, and illustrator. No city is so wofully ill off for an expositor.

There is not only no efficient describer of London, there is not even one who is tolerable; there is not even the promise of one that may be patiently borne with. Authors and compilers there are, indeed, who have executed portions of their work, some with decency, others with a certain amount of credit; but there has been none equal to the whole task. The chief of them have been bewildered by the mass of their materials. They have been industrious collectors, but have been utterly unable to deal with their collections. They could pile stones by the wayside, but could not make a road of them. They could cart the bricks, but not build the houses. They could fell the timber, but not carve a decent canoe out of it wherein to convey their readers. Then, one writer does but overturn, disarrange, scatter, and re-construct another writer's heaps. We have the same materials with some additions, perhaps, stolen from some new book, but there is nothing really new. No teller of the story of the City of London seems capable of anything like original research; and yet no story has so much of its most interesting details untold, or so many facilities offered for the telling of it. On every hand veins hitherto unknown are being discovered by those whose business and pleasure it is simply to discover and make record of the discovery; but the vein is left unworked, the discovery is not turned to practical use, and the full history of London, in its Romance as well as in its Reality, remains unwritten. When local historians will cease to reproduce what their predecessors have told, when they will be content with simply referring to those oft-told tales, and when they will resort to new fields, pastures and diggings, they will find the labour, doubtless, great; but the yield will be rich, and the honour and fame alone will well repay the labour. The virgin soil, with the virgin gold beneath, has been more than indicated; it has been mapped, explained, and warranted to be worthy the pains that may be spent upon it by an honest and a hardy explorer.

Mr. Timbs does not come up to the mark in his collections in three volumes. He has industry enough, and we have often borne testimony to it; but he has only industry. He is unable to rear an edifice out of the old materials he has raked, scraped, and dragged together. He has got three waggon-loads here, an *omnium-gatherum*, beams and chips, mountains and molehills, rocks and rags, and he discharges the whole in the public highway, with something of the spirit of Jennie Dennistoun, who, when she flung her kettle of scalding brose on the heads of the godless invaders of Tillietudlem, exclaimed "Amang ye be it!"

We find, moreover, that we must take Mr. Timbs's articles, as we do those at a sale, without warranty, with all specks, shortcomings, and deficiencies. He puts up a picture, we will say the portrait of Sir So-and-so Nunquam; it is knocked down to you, but a little examination serves to show that it might be called anybody else. The picture has been so called; it is so in the catalogue, and the auctioneer knows nothing more about it. From the compiler's habit of accepting stories at second or third hand, the abridgments of abridgments from originals in reviews, the reader obtains but a shadow of a shade of the tale as it was first told. The traditions concerning the prisons of London, and all the details connected with the latter, abound in inaccuracies. He has not taken the trouble to test any of his quoted stories; he not only misquotes, but mistakes; occasionally he takes two halves of two stories, and welds them into one; he is, indeed, so far original as to inform us that "the celebrated Eleanor

George was one of the early performers, whose reputation was injurious to the profession of her compeers," but we can find no record even of the existence of any actress so named. Mr. Timbs further records that "not one of the players, high or low, was known to have joined the Parliamentarians," though so well-cited a book as the 'Historia Histronica' chronicles the fact of an actor of note, named Swanston, having sided with the parliamentary force, he being a Presbyterian (as some of the "grave and sober players" were likely to be),—and, after the struggle, subsiding into the quiet vocation of a jeweller. There is hard work for an annotator who would correct Mr. Timbs's book after this fashion. The compiler, we cannot doubt, might have made a good, amusing and trustworthy book out of the materials he had collected. He has not thought it worth his while to do that, for ability to perform which we are disposed to give him credit. Mr. Timbs must suffer the inevitable consequence,—the general verdict that his book, in no one sense, belongs to literature.

*History Told by the Théâtre—[Histoire par le Théâtre, 1789—1831, par Théodore Muret]. Vol. I. The Revolution, the Consulate, the Empire. (Paris, Amyot; London, Jeffs.)*

No history of any great theatre has been so completely written as is that of France; not merely because of the prominence of drama as an institution among our neighbours, but owing to that country having possessed a crowd of memorialists unequalled for brilliancy and variety. Rarely will the reader fail of gleaming something new from their pages. He may chance, it is true, to stumble on well-worn anecdotes; but ten times to one, in such case, he will find some fresh touch or turn in the telling that almost raises them into novelties. Thus much we have felt in passing through this volume by M. Muret, in which a third of his task is accomplished. We do not profess to accredit or discredit his evidence, while glancing at the picturesque harlequinade presented to us.

His chronicle begins with the ferment caused by the production of 'Figaro,' so often told, and perhaps with an undue emphasis on the notion that the deep meaning of Beaumarchais's satire against the great ones of the earth was the cause of an excitement prefiguring the tremendous social and political convulsions that were to come. By none can the poignancy of language, amounting to an undercurrent of serious suggestion, which brings Beaumarchais nearer to Molière than any other of Jean Poquelin's successors, be more fully appreciated than by ourselves; but M. de Lomenie's excellent biography made it clear to us that much of the mischief of 'Figaro' may be ascribed to the adroit management of an unscrupulous and insincere man, who turned to serviceable account the childish fears and hindrances thrown in his way by the old, insipid courtier race, who, till the wave of retribution burst in on the country, maintained that "a Queen of France" (also a French King's mistress) "could have no legs."

It has never been difficult to stir up a partisan excitement in a Parisian Theatre, as M. Victor Hugo showed us the other day, when he zealously recounted the battle, through the midst of which his 'Ernani' stormed its way to public favour. Beaumarchais made play with an aggressive epigram of the Chevalier de Langeac, by adding gall, point and puerility to the abuse, and by showering copies of the verses from the ceiling as overture to the performance on a certain evening. Never was device better imagined for the maintenance of excitement.

An unfair lampoon adroitly managed can be more serviceable than any amount of just or of fulsome compliment.

The next event, of any marking consequence, was the production of Marie Joseph de Chénier's 'Charles the Ninth.' This play, not merely brought forward Talma as an actor, but also as an agitator. The drama, which was tumultuously successful, was mysteriously suppressed after thirty-two representations, owing to the violent political differences of the time, which then divided the theatre into two camps—as happened in after days, when Mars, with her violets, proclaimed herself a Napoleonist, while Bourgoin took the field with her lilies as a Bourbonist. On the revival of 'Charles' being demanded by Mirabeau, two years later, Talma, by addressing the audience from the stage, made his Republican sympathies so clear that he was solemnly denounced and repudiated by the orthodox among his associates, headed by Fleury-fleuri. Talma had an active ally in Dugazon, and the restoration of the rising artist to his place in the theatre was forced on the public by brutal riots. The actors found themselves compelled to illustrate the decomposition of the rotten old society of the Faubourg. Plays, directed fiercely against monasticism began to appear,—'Le Couvent,' 'Le Mari Directeur,' culminating in 'Les Victimes Cloîtrées,' a ghastly abomination, to which Maria Monk might have given birth. It is true, on the other hand, that a fair fight was attempted on behalf of the *ancien régime*, by the successful production of Laya's 'L'Ami des Lois,' in which (the date being 1793) the author did not shrink from exposing on the stage such dread personages as Robespierre and Marat, too thinly disguised not to be recognized. This reactionary drama was treated with severity, and its last representation was all but converted into a scene of battle and massacre, by the zeal of Santerre, who brought up artillery (M. Muret says) to the Carrefour Buey to bear on the performance, but was overruled, for once, by the audience. They would have their play. At such a time, however, such a drama could not be permitted to exist; and as little the theatre in which any actor dared to stand up and pronounce any words which might run counter to the noble rage of men (goaded by the cruelties and injustice of past years) resolute to destroy and overthrow, and not adverse to making profit and to taking vengeance out of earthquake and deluge and conflagration. It could hardly have been expected that pretext for revenge could have been found in a play so meek as De Neufchateau's paraphrase of Goldoni's flaccid drama, based on our Richardson's sickly 'Pamela'; but such was the case. A speech in favour of religion and morals, in the mouth of *Andréus*, stupidest of the stupid, flattest of the flat, was laid hold of as a noxious protest against the new ideas; and Collot d'Herbois, the ex-actor, who never forgot being hissed at Lyons, declared that "the head of the Comédie Française should be guillotined, and the rest of the body transported." The "head" included Fleury, Dazincourt Larive, the Contats, Mdles. Raucourt and Lange. They were sent to prison; and had it not been for the ingenuity of a clerk, one Labussière, who managed to destroy the documents of their accusation, and thus to postpone their trials, these bright butterfly folk might have paid for their poor little political sympathies on the scaffold. They were rescued, and restored to their occupation by the fall of Robespierre.

Passing from the Théâtre Français to a minor establishment,—the Vaudeville,—we come upon one of those grotesque pieces of absurdity of which the French, keenly alive the while to



the ridiculous proceedings of other countries, have a strange monopoly. This was the production of 'Susanna the Chaste,' as a regular vaudeville, in the year 1793. Our neighbours have always had a prurient predilection for this anecdote. Within our memory, it was set to pretty music by Monpou, a young composer of promise, since dead, to bring forward the pretty smiles and the pretty voice of Madame Thillon. But MM. Radet and Desfontaines, in their Biblical zeal, ventured further than the modern dramatists, as will be seen by a stanza and its burden from the final ballad which was sung to the well-worn air of "Calpigi":—

Black events for tragedy,  
Quips on words for comedy,  
Shrewdness when we would be pleasant,  
These our drama shows at present;  
Would you equal Molière's glory  
By combining in one story  
Morals high with merriment,  
Go to the Old Testament.

—Assuredly (as M. Muret remarks) there was nothing here to excite a storm; but 'The Chaste Susanna' was played when the trial of Louis the Sixteenth was on the point of being opened, and in the mouth of the judge Azarias these words were to be found, addressed to the two elders: "You are accusers; you cannot be judges." This was the moment when the public of the Théâtre Français showed such a fair vein of courage in the case of 'L'Ami des Lois.' The phrase of Azarias excited applause, obviously applied to the great cause which was about to be judged. Hisses replied to the plaudits; a violent tumult arose; and the authorities cleared the theatre.

Radet and Desfontaines were arrested for their combustible *double entendre*, remained for some months in prison, and were only let out on writing 'Au Retour,' a patriotic vaudeville, well spiced with vehement *sans-culottism*.

This miserable spirit of party frenzy did not confine itself to home matters. In 1794, Lebrun Tossa's play of 'The Madness of George' was presented at the Théâtre de la Cité. In this the persons were the invalid monarch, Miss Burney's "Sweet Queen," the Prince of Wales, Pitt, Grey, Fox, Sheridan, Calonne and Cazalès, "the political writer Burke," Lords Lansdowne, Stanhope, &c. The King's illness was served up with the broadest farce; a violent parliamentary struggle betwixt the "Wighs" and Tories was made to bring about a revolution, headed by Grey, Fox and Sheridan, wearing the *bonnet rouge*; and the end of this was the taking of the Tower of London,—in imitation of the taking of the Bastille,—a massacre, a procession of the insane monarch, dragged to Bedlam in a cage by Burke, Grenville, and his friends,—and the proclamation of a Republic by Fox! And so we go on through the hideous time which preceded the fall of Robespierre; a strange mixture of grisly levity and fierce earnestness showing itself in the pieces of the theatres (howbeit alternated with glimpses of better things, both in point of art and morals), to which, we fancy, no parallel exists in the history of any theatre.

There is a good sketch here of Martainville, the fierce controversial journalist, who was not afraid to beard Fouquier-Tinville with a jest, in one of those terrible tribunals of which the motto was, not justice, but extermination and massacre. Another occurs of the two Ségurs, one brother known for his dramatic exploits and signing himself Ségur, *sans cérémonie*; the other a court official under the Republic.

From these vignette portraits M. Muret flies off to discuss matters of theatrical costume, with the solemnity of a privy councillor of the wardrobe,—pointing out how one absurdity and anachronism after the other disappeared from the stage; we cannot but fancy to be replaced by others. In France there is still no end of compromise; of heroes, vain of their beards, who will not

shave; of mediæval dresses, touched up by the he and she tailors so as to conciliate truth to history with the opportune display of natural advantages. In England, as all the world knows, we are still in a state of anarchy regarding this momentous matter. Now and then a manager, such as Mr. C. Kean, or Mr. Fechter, will arouse himself and disturb the records of the British Museum to arrive at historical clothes-truth; but the most vigilant of these gentlemen has proved, till now, unable to induce the heroine of modern life to recollect that a bare neck and arms in a ball-dress in a garden or a meadow is not normal; that a cataract of ringlets (mostly false) may be too miscellaneously flung out as an attraction. We could tell of a lady, in London, who might have done theatres fair service, but whose career was obstinately traversed, and finally cut short, by her fatal persuasion that a hat and feathers were to be maintained at all risks as part and parcel of her dramatic beauty and fitness.

Thus much on a matter concerning which Mr. Planché could give most amusing revelations and remembrances, were he disposed to tell what he has seen, what he has fought with. To return to M. Muret's book—we are glad to have done with the Reign of Terror, and to get at the Consulate and the Empire, which again bore heavily on the theatre. Never was censorship more stringent than under the great Napoleon:—

On the 12th of June, 1803, was given at St. Cloud, the first representation of the Théâtre Français, as a part of court service. All the ministers of the consul were present, and the ambassadors. 'Esther' was played, with its choruses; and after the tragedy, Lafon read a Cantata, the subject of which was the war with England, which was about to recommence after the short peace of Amiens.

Duval's 'Édouard en Écosse' was stricken down because it contains inconvenient allusions. 'Guillaume le Conquérant,' with choruses by Mehul, was not allowed a better fate; because it was thought (thinks M. Muret) that certain of the words by M. Duval (anxious to reinstate the credit perilled by his royalist drama) foreboded ill for the expedition against England then in suspense. So, later, the 'Pierre le Grand' of M. de Carrion-Nisas, after having been played (A.D. 1804) in the midst of a riot, which was thought perilous to the new authorities, was suppressed. The public seems to have felt that there is no game at which two cannot play; for the 'Cyrus' of Chénier, produced six days after Napoleon's coronation, though written with great *complaisance*, though supported by Talma's rising genius, though magnificent in point of spectacle, was not permitted to live.

In the midst of these arbitrary and absurd proceedings the figure presents itself of one on whose career it is good to dwell as a rest for the mind. This is,

the respectable Ducis. \* \* As a son, husband, father, Christian, citizen (writes M. Muret), Ducis combined in himself every virtue. \* \* Though he entered the world in the midst of the loose morals of the reign of Louis Quinze, nothing could destroy the original purity of his character, or make him forget the pious teachings of his home. \* \* The benevolence of the Count de Provence towards him left in his mind ineffaceable sentiments of gratitude, without their seducing him from his austere independence, so little fitted for Court life. During the most terrible time of the Revolution, being then a sexagenarian, he shrunk from no dangerous duty or friendship, nor before any inspiration of conscience. On the Minister of the Interior naming him to the place of the Keeper of the National Library, which he thought himself bound not to accept, he dared to date his letter of

refusal the October 1793 of the Christian era, by way of making a protest in favour of his religious opinions.

During the frightful days of the Terror, Ducis, when called on to invent something suitable for the theatre, could write a letter such as this:—

"What have you to say to me, Vallier, about my busying myself to write new tragedies? Tragedy is in our streets. If I set my foot across my threshold, I am in blood up to my heel. I do well to shake the dust from my feet when I come home again. I say, as 'Macbeth' did (Ducis translated 'Macbeth'), 'This blood cannot be effaced.' Farewell, then, Tragedy! I have seen too many Atrides in clogs to dare to put them on the stage. 'Tis a rude drama, in which the people play the part of the tyrant, my friend,—a drama that can be only wound up in the infernal regions. Believe me, Vallier, I would give half of the time which is left me to live, to pass the rest in some other corner of the world, where liberty is not a bloody fury." After the campaign of Italy, Ducis had certain relations with General Bonaparte. He had applauded his ideas—his views—though without approving his violent manner of proceeding in their application. Nevertheless, in the first days of the Consulate, when Bonaparte tried to rally round him distinguished men of every quality, Ducis, whom he did not overlook, found no inconsistency in dining at Malmaison. \* \* The Amphitryon, with a certain freedom and ease, explained to his guests what he counted on doing to create a strong power and to organize matters. "And after it is done, General?" asked Ducis gently.—"After," was the reply of Bonaparte, somewhat cut short, "After that, my good man, Ducis, if you are content, you shall find me some place as a village magistrate." \* \* The second time that Ducis dined at Malmaison, the First Consul, who had shown him remarkable attention during the dinner, took him away after coffee for a *tête-à-tête* in the park. Napoleon spoke in friendly fashion, and expressed his intention of amending the present too narrow fortunes of the old poet, and of giving him a comfortable carriage of his own in place of the hack which had brought him out to Malmaison. At that moment Ducis raised his eyes towards a flock of wild geese flying across the sky, and pointing them out to his host, "General," said he "do you see yonder birds? There is not one which is not aware from a distance of the smell of powder, and of the sportsman's fowling-piece. Well, I am one of those wild birds."

The reader will find a sequel to this good, sound story in M. Muret's book. Ducis deserves to be honoured by every honourable Englishman, though he *did* traduce our "immortal Williams" with a view of making 'Macbeth' calm and classical on the French stage. It is pleasant to study the character of one so entirely untouched by the irritability and jealousy which many have held to be inevitable accompaniments to dramatic authorship. It is a duty to forgive much ordinary dullness when it is accompanied by so much high and calm honour. How he waved aside those compliments so particularly dear to French authors, in favour of those whose superior claims he admitted, it is wholesome and heart-cheering to read:—

Ducis was eighty (says M. Muret, in close of a sketch, which must have been a labour of love,) when he wrote thus of his father, and the examples he had received from him: "I thank God for having given me such a father. There is not a day when I do not think of him, and when I am not too much dissatisfied with myself, it happens to me sometimes to say to him, 'Are you contented, father!' and then it will seem to me as if a motion of his venerable head answered, and awarded me a prize."

We cannot better close our dealings with M. Muret's first volume than by such a citation; even though by so doing we leave a chapter unvisited, in which may be read how Napoleon the First watched over the theatre and protected

the stilted old classical tragedy of France, which be it rated as ever so absurd, ever so much at variance with our instincts and traditions,—ever so feebly and conventionally representing the tragedy of the ancients by an odd mixture of hoop, and powder, and *tonnelet*, and cothurnus,—had, nevertheless, a beauty, a self-consistency, and a system of its own, which give it a real place in the world of art.

*A Course of Lectures on the Third or Transition Period of Musical History, delivered at the Royal Institution of Great Britain.* By John Hullah. (Longman & Co.)

WE are justified in returning to these lectures by the name prefixed to them, no less than by the place of their delivery. Mr. Hullah has justly earned no common right to be listened to, among those who teach Music: and the audience addressed by him, though not, perhaps, the most technically accomplished, is, with small question, the most intellectual one England has to show. By such a man, work for such a place should not be slightly done. Yet we are constrained to say that such is the case on the present occasion.

Mr. Hullah goes too far, for instance, in asserting that "the majority of his specimens will certainly be new to all but the most enterprising of musical antiquarians." Those in the first lecture are so, we grant; but the Psalm of Marcello, the duett by Clari, the Fantaisie by Emanuel Bach, which has appeared in half-a-dozen collections (Clementi's 'Practical Harmony,' one)—the specimens by Handel, his 'Passion' excepted,—the excerpts from Sebastian Bach's music—the fragments from Purcell's 'Tempest,' and the two airs by Rousseau,—have long been known far beyond the circle of deep students and rarity-collectors. Then Mr. Hullah, himself, introduced the 'Ayres' of Lawes, some years ago, at one of his historical concerts, to an audience some thousand strong. Neither can the *Medusa* song of Lulli be counted among the specimens as good as unknown. This, the records of St. Martin's Hall might remind Mr. Hullah; no less than a host of London private concert bills, which bear witness to the effect produced on the "many"—only a few seasons ago, by the splendid declamatory execution of that *scena* by Madame Viardot.

Wherefore from this history of "transition" the name of Gluck should be omitted, while that of Rousseau is dwelt on, will seem to be a puzzle to many besides ourselves. It is true that he belongs to the close of a period, but the composer of 'Orfeo,' the oldest, the simplest and the most pathetic Greek opera which keeps the stage, was worth the straining of a point to include. Mr. Hullah has altogether overlooked this fact. We fancy so when we find him quietly giving to Mozart's 'Idomeneo' the credit of advance on all preceding operas;—'Idomeneo' being rarely in the German, not at all in the Italian,—nor in the French or English repertoires. By the side of the music of 'Orfeo'—heard on the stage—that of 'Idomeneo' is wearisome and conventional—a greater variety of orchestral treatment being willingly conceded to the younger master, who, nevertheless, was so eminently indebted for some of his best orchestral ideas to his predecessor. Even the splendid quartett and chorus 'O Voto tremendo' stand no comparison, so far as effect is concerned, with the opening chorus by the tomb of Eurydice, with the sublime pantomimic funeral music which follows, or with the choral scenes in the Infernal, and still more, the Elysian regions. The illustration used here with reference to Mr. Hullah's depreciation of Bach as an influence applies in

Gluck's case also with fullest force,—though with a difference. It is with his noble operas as with Shakspeare's plays. They will not bear bad interpretation; but, the converse granted, they are as living to-day as in the hour when they were written:—a fact proved in Paris, some couple of years ago, where the public, drugged, vitiated and stimulated as its taste has been, wept and trembled in the theatre for a hundred nights when the artist appeared who was worthy to present this simplest, yet most moving of all the tributes ever paid to "Music's power." Those pay dearly for their Handel worship, Mozart idolatry, and Beethoven enthusiasm, who cannot trouble themselves to admit beauty and genius in other forms than a few elected ones. This is too much an English habit;—and its manifestation becomes doubly strange in a teacher like Mr. Hullah, who during his intercourse with our public as a concert-giver so honourably distinguished himself by enterprise and research in bringing to light that which was unfamiliar or entirely new. There is no need, we trust, to repeat that the above strictures must be read as proofs of respect, and not as vexatious cavillings.

#### NEW POETRY.

*The Lady Ina, and other Poems.* By R. F. H., Author of 'Blythe House.' (Virtue Brothers & Co.)

'The Lady Ina' is dedicated in a few graceful words to Prof. Longfellow; a fact which may be taken as an indication of the poet's "sweet inclinations." These are wholly towards what is gentle, simple and affectionate. We can hardly be wrong in assuming that the Author of 'Blythe House' is a lady: also that she is one of a nature singularly refined and tender. Nothing in these pages suggests the presence of a turbulent power in the poet's intellect; what there was of original force has evidently been chastened and repressed by art into softness and evenness. Hence, the peculiarity of her genius is a certain domesticity of expression; an embodiment, so to say, of the poetry that lies in the mere facts of wifehood and motherhood, apart from that which is supposed to dwell in the storm of passion and the seduction of sin. This kind of poetry has its use and charm, like the daily beauty of nature, in which the tranquillity should not be mistaken for weakness. Such a "mother's cry" as the following may waken echoes in other hearts:—

"Oh give me back my loved and lost!

Her, first of all, my child!"

My fluttering heart, like some caged bird,

Beats at its prison-doors, and wild

With longing pain to follow, cries

Unto the storm-wind tempest-lost,

"Oh give me back my loved and lost,

Her, first of all, my child!"

The heart-cry passes with the wind,

No "still small voice" is heard,

But, in its stead the earthquake's roar,

And lava-floods of anguish pour,

And all my soul is stirred.

The vales of quietude upheave,

The hills of strength sink down;

My hard-won calm is overthrown,

"O give me back my child," I groan,

But no response receive.

The fire of sunset lights the sky:

The fire of love is raging high:

And trial's fire wastes my life:

Wastes, but to purify.

Drawn by the chords of this great pain,

I raise my eyes to heav'n again:

No tear is on my cheek.

My strong desire to see her face

Brings me more near His dwelling-place;

I humbly stand before my God,—

As, on the mount, Elijah stood,—

And wait for him to speak!"

We record our own preference for the domestic pieces of this character, but more romantic readers will probably select such lays as 'The Lady Ina' and 'The Battle of the White Horse.'

*The Layman's Creed.* By Christopher James Riethmüller. (Bell & Daldy.)

MATTERS of theology, as we have often said, do not lend themselves kindly to poetical exposition. To some extent Mr. Riethmüller has surmounted the difficulty of his theme—partly by the merits of his style, which is clear, musical, and at times picturesque; partly by the breadth of his creed, the few and simple articles of which he traces to some need or instinct of our nature. Doctrines thus treated are no longer cold abstractions, but take the glow of human feelings. Though the book contains much that has been thought and said before, it evidently records the writer's personal convictions. He deserves the praise of having combined separate and fragmentary views into an harmonious whole. On the "creed" itself we do not here pronounce, and can only add that Mr. Riethmüller treats his subject in a spirit at once reverent and tolerant.

*The Story of Queen Guinevere and Sir Lancelot of the Lake, after the German of Wilhelm Hertz, with other Poems.* By Charles Bruce. (Longman & Co.)

IN a somewhat free rendering of his original, Mr. Bruce has managed to preserve the truth of detail and the tone of picturesque animation which are its chief merits. Mr. Bruce writes in fluent numbers, and although more vigour might here and there be desired, he struggles on the whole manfully against "the fatal facility of the octo-syllabic verse." The Arthur and Guinevere here presented show little of the hero's knightly soul or of the erring woman's remorse. The charm of the poet—akin to that of Scott—lies in his power of painting life on the surface. Now the reader will be struck by a vivid glimpse of landscape;—now by a highly-coloured picture of physical beauty—that of Guinevere before her judges, for instance; but most of all by the stirring battle scenes. The absence of psychological feeling in the poem cannot of course be charged upon Mr. Bruce, who has, altogether, executed his task ably. But he must look to his rhymes, some of which are quite inadmissible. "Thought" and "court," "bore" and "jaw," "born" and "gone," used as corresponding sounds, are needless blemishes on an else deserving work.

*Echoes of many Voices from many Lands.* By A. F. (Macmillan & Co.)

WE have here a selection of pieces, chiefly religious. The names of Southey, Tennyson, Longfellow, Pascal, Ruskin, the present Archbishop of Dublin, Mrs. Hemans, and Mrs. Browning will vouch for the merit of a portion of the contents. If the remaining extracts are inferior, in a poetical sense, they are distinguished by the same devotional spirit, and by the same refinement of manner. The little book will be acceptable to the class of readers which it addresses.

*Ballads and Songs of Lancashire, chiefly older than the Nineteenth Century.* Collected, compiled, and edited, with Notes, by John Harland. (Whittaker & Co.)

Mr. Harland's object has been to give the public, at a moderate price, such ballads (relating to Lancashire) of the last three centuries as have either not been before collected, or as have been issued in works too limited and costly to be generally accessible. Some of the ballads relate to old feudal quarrels, some to famous battles, such as that of Flodden Field; some to the share of Lancashire men in the rising of "the forty-five." Others belong to more domestic themes,—to love, rural festivals, the hardships



of the operative out of work, &c. These lyrics of the people seldom rise into poetry, but many of them are rich in idiomatic force, and throw much light, not only upon local customs, but upon the feelings of the masses at various periods.

*Adventures among the Dyaks of Borneo.* By Frederick Boyle. (Hurst & Blackett.)

Mr. Boyle raises in this volume some important questions which he discusses in an off-hand style, of course without coming to any conclusion: first, whether the savage had not better be left to his own devices, than inoculated with the disease of civilization, by which, if he take it, he is pretty sure to be carried off. Second, whether the English missionaries in Sarawak are making any way towards providing for the extinction of the natives. Third, who and what were the original inhabitants of Borneo? In the last century a great deal was written in favour of that sort of existence which men lead when they dispense as much as possible with labour, cherish cynical ideas about dress, look upon cleanliness and decency as things impeditive of happiness, and urge their women to extra-activity as well in the field as in the house, while they, when not engaged in hunting, squat in their huts, smoke, drink, and meditate like philosophers on the nothingness of all things sublunary. To this view of human affairs Mr. Boyle is strongly inclined. According to his theory, the Dyak had better make hay while the sun shines, since the Englishman and the Chinaman, coming from opposite points of the compass into collision, will very soon civilize him to death. It is certain that the autochthones of Tasmania have disappeared, while those of Australia and New Zealand are rapidly progressing in the same direction. The fact seems to be that the inferior races, when they come into contact with the superior, are unable to avoid falling into those errors that necessitate conflict between rifled artillery and the club or boomerang, which can lead but to one result. As far as the Chinese are concerned, we may suggest thus much in their favour—that they do introduce a superior style of cultivation into whatever region they settle in. Formerly, all those parts of Borneo in which they erected their campings, were cleared and tilled either as gardens for the growing of vegetables, or as fields for cereals, or as plantations of the pepper vine, till whichever way you looked your eye rested on a cheerful prospect. Pretty villages dotted the hill-side, and, where the jungle was left, clean, dry pathways allowed you to walk through it with ease. The Malay government, however, preferring existence in filth to the contrary, brought on by tidiness and industry, set upon the new comers while it was yet time, and having killed or put them to flight, suffered wild vegetation to resume its empire, and restore that almost uninterrupted state of bog and brake in which the noble savage delights.

But if Mr. Boyle be speculative, his speculations have the merit of being brief. He shoots his theories flying, bags his game with a nimble touch, and then glides into narrative or the picturesque with happy facility. Not knowing exactly whence the Malays came originally, he does not dogmatize on the subject. Their features suggest a Tartar origin, and he whispers something about Marco Polo and Kublai Khan; but whether they descended from the great central plateau of Asia, or emerged from the morasses of India beyond the Ganges, they are in blood identical with the Dyaks, who are only Malays not converted to Islamism. There is something extremely cold-blooded in philosophy, which, if consulted on the point, would probably decide that humanity at large must derive

advantage from the substitution in Borneo, as elsewhere, of an active, intelligent population for the dwarfish *fainéants*, who from time immemorial have left its forests unfelled, its marshes undrained, its beautiful plains and hill-sides uncultivated, and have been content to crawl like vermin over its surface, deriving sustenance from processes which can hardly be dignified with the name of industry. Superstition, it must be admitted, is a malady endemic in all parts of the world; but among the Dyaks of Borneo it may be said to put forth its most venomous and paralyzing qualities, blocking up every avenue to improvement, insuring to the infected a besotted life. With these truths in our mind, we may proceed to draw upon Mr. Boyle for a few anecdotes, observations and landscapes, illustrating his notions of Rajah Brooke's territories, and the pigmies by which it is peopled. With Mr. Boyle's adventures, our limits forbid us to deal: besides, they chiefly consist in an unsuccessful chase after a buck or a missing pig; but the forests and rivers being more patient of approach, he examined their features at leisure, and photographs them with felicity. Speaking of a snatch of scenery on the right bank of the Sarawak river, he says—

"Soon after sunrise, the branch of the river we ascended became so narrow that the vast jungle trees nearly met overhead, and we sailed under a triumphal arch of verdure. But between the thick-growing trunks and tangled branches, flashes of light sparkled along the water and lit up the varied foliage of the banks. Nearly every tree was loaded with orchids, and great frills of fern spread out around each branch. Although the best season for flowers was already passed, there were still a few trees and lianas in bloom, among which a tall shrub, hung with festoons of pale purple blossom, was conspicuous."

Every Western traveller who finds himself in the East, is sure to busy his thoughts—how indeed could he help it?—with the relations which the sexes bear to each other. Nothing can be more unlike than the ideas of matrimony current among the Chinese, and those that prevail in Western Europe. From Confutzee downwards, it has been the endeavour of the Celestials to make life as easy as possible, to convert cookery into a fine art, to work hard and live well, to hold existence cheap, and by banishing jealousy from the fireside to enjoy a quiet home. There may be some slight want of delicacy in their domestic arrangements, poetically considered; but as they are contented with what falls to their share, why should we repine?

"The manners and customs of the floating Chinese population at Bow are more interesting than their labours. Marriage is regarded by them with a cynical indifference beyond the dreams of Lycurgus himself, and, whether it be that Pope was right about the female heart, or whether the wives are in too great dread of their husbands to rebel, certain it is that not one of the victims was ever heard to lament her fate. The women are all Malay or Dyak, or half-breed, and as they were originally sold to their first husband, it may be that they think less of being resold by the purchaser. But if jealousy is thus systematically discouraged in a Chinese household, the wife's position is in other respects most comfortable. The duty of the husband is not confined among them to his outdoor occupations, but it is his pride and pleasure to remove all labour from his wife's province—to sweep the hut, light the fire, and thresh the paddy. The duty of a Chinaman's wife is to sit still and look pretty. Such is a theory of woman's rights and duties worked out by the experience of four thousand years' civilization."

Having no books, no newspapers, no playhouses, no casinos, no Cremornes, no Crystal Palaces, and being as averse from exertion as so many Spanish grandees, how do the Dyaks contrive to get through the twenty-four hours?

Different in this from most savages, they are fond of talking, and when the old men, who there as well as elsewhere excel in that accomplishment, assemble at night round the fire, and relate, though for the hundredth time, the achievements of their youth, the juveniles crouch about in circles to enjoy the narratives, which by successive embellishments doubtless acquire by degrees the form of novelettes. These rudimentary *raconteurs* would under favourable circumstances probably ripen into story-tellers, like those who delight Muslim audiences at Es Siout or Cairo. By way of supplement to their domestic palavers, the Dyaks sometimes call in the aid of pantomime, which they contrive, with considerable art, to render sensational. During a short stay among the Kennowits, a curious branch of the Sarawak population, Mr. Boyle witnessed a specimen of their favourite dances:—

"Arranged in all the bravery which delights the military mind in most quarters of the globe, two chiefs made a great fight in the heroic style,—musical time, stamping of feet, and turning of backs. The slow activity, if I may so express myself, which they showed in leaping from side to side in the constrained position in which Dyaks fight, seemed very remarkable. After a while Joke, who always contrived to be the hero of the scene, finding himself evenly matched, commenced, in pantomime, to make spikes under cover of his shield, which was adorned with figures in blue and red paint, and with streaming locks of human hair. The spikes consisted of bamboo stakes, sharpened and thrown about the ground; a most dangerous weapon against a bare-footed enemy, for the green bamboo is as hard as a steel blade, as I know by painful experience. In the end Joke was successful, and his foe, lame and helpless, was despatched after a courageous *pas seul* upon one leg. Then ensued a wild fandango of triumph round the body, while the drums and gongs composing our orchestra beat like mad things. Presently, amid the yells of the audience, Joke tore off his enemy's head—that is, his cap—and danced about with it. On more attentive examination, the miserable man recognised the features of his brother, and howled. After simulating grief and horror, much as it is done at the Italian Opera, he adopted a bold resolution, seized his brother's shoulders, spat furiously into the cap, and thrust it upon the dead man's head. Upon which the brother leapt to his feet, and the two executed a 'pas de congratulation.' This was the hit of the evening, and the yells were awful."

After this Mr. Boyle thinks himself justified in inquiring—

"What can we offer the Dyaks in exchange for their simple happiness? In their own glorious climate a little labour suffices to produce much bread; their clothing is neither purple nor fine linen, but it suits their need; no wild beasts infest their lands that they should seek fire-arms; and their wars are destructive enough without the introduction of gunpowder. If they could but be persuaded that their every want is satisfied—that they are far more comfortable than the restless trader who sells to them! But they will not believe; and if the Garden of Eden were again to be lost, Eve would be tempted by a yard of grey shirting or Turkey red, and Adam corrupted by a wretched German blunderbuss."

On the subject of missionary labours Mr. Boyle's ideas are somewhat confused; after assuring us that the padres have never made one single adult convert, he elsewhere remarks that such natives as have adopted the new creed are about the least respectable persons in the country. According to their theory the foreign religion would be worth very little if a man could not live by it; so they lounge about the missions, and have to be supported by those who have enlightened them. Supposing this process to be carried on generally in Borneo, the charitable subscribers here at home would find something to do with their

spare cash. By educating the children of the natives, training them in industrious habits, and bringing them up in the belief that if you would enjoy gin and fine clothes you must work for them, the Bishop and his subordinates may ultimately launch the Dyaks into the career of civilization.

From what we have said and extracted, it will be seen that Mr. Boyle's 'Adventures' are very pleasant reading, not very new, perhaps, to those who are familiar with our Bornean literature, but smart, lively and indicative of no slight amount of *bonhomie* in the writer.

#### OUR LIBRARY TABLE.

**A Critical Outline of the Literature of Germany.** By Albert M. Sels, Ph.D. (Longman & Co.)

A very useful and comprehensive book, of portable size, that in less than two hundred pages contains a history of German literature from the earliest period to the days of Heine. Though it contains so much compressed information, it is by no means made up of short, dry biographies, but is interspersed throughout with critical remarks, shrewd and to the point. Even the philosophers are treated with something like completeness, if we take into consideration the narrow space they occupy, though, as Dr. Sels is evidently a disciple of Trendelenburg, he might have said a little more about a master who is not much known in England. The life and works of Heine are treated at great length—greater, some will think, than their relative importance deserves; but the author is of opinion that he, with Lessing, Schiller, and Goethe, make up a group comprising the chief writers of Germany. Certainly, if we are to look for the best representative man among the latest poets, we do not know to whom we should direct our glances rather than to the wickedest of modern wits.

**The British Association in Jeopardy and Dr. Whewell the Master of Trinity in the Stocks without hope of escape.** (Printed for the Authors.)

THIS title stands before some letters which we refused to print, emanating either from James Smith, Esq., of Circle Square, or a follower. The whole has more reference to ourselves, and to Prof. De Morgan, than to the British Association or Dr. Whewell. Those of our readers who had not enough of Mr. James Smith in last week's Budget of Paradoxes, may get this pamphlet, and learn from it that "Smith's doxy is the genuine article, after all." Here is a new name for the quadrature of the circle.

**Sensation Trials; or, Causes Célèbres (chiefly in High Life),** &c. By Civilian. (Murray & Co.)

ILL written and in every respect discredited to all persons concerned in its production, this chap-book attempts to surround vice with attractions, and would fain induce foolish people to believe that English society is depraved and utterly abominable in all its ranks. Of Redpath, the writer observes, with an appearance of genuine admiration, "The world saw him living prince. Was not his domicile also noted in the records of the Court Guide? He was nomenclatured the 'Luxurious,' a denizen of a Regent Park house—the owner of a 'place' and suburban retreats, and his pleasure-boats, *et hoc genus omne*. \* \* Redpath certainly carved out a new line, and bamboozled directors and sub-directors with an ingenuity worthy of a better cause. It was shown when he came up for judgment—quite the reverse of a Daniel—that he did not live with his great friends, he simply lived on them. \* \* No doubt he is, or, but for his own fault, might have been remarkably well off now; and the story did go that he is reposing on his laurels, and living luxuriously with his *placens uxor* on the plunder he made when the sun shone." Having taken notice of some of our most notorious murderers and swindlers, the author goes on to speak of "Anonyma" who has, he asserts, received "a brilliant canonization." Towards the close of his remarks about women of dissolute lives, this fabricator of Anonyma literature says, "I deprecate any prudish criticisms as to the discussion of this question." Like many of the lowest of his low

grade, he wishes to pass himself off as a classic student, and writes thus: "Never since the good old times when our Horatian friend Plancus was consul was there more magnificent extravagance in those modern Capus—Mayfair or Brighton." Our Horatian friend Plancus! Those modern Capus! In the days of Plancus there was a thing called the *horribile flagellum*, and we should be thankful if modern English law would lay the cat, or any other scourge bearing a resemblance to the Roman instrument of torture, on the backs of men who write unwholesome books.

**Henri de Rohan; or, the Huguenot Refugee.** By Francisca Ingram Ouvry. (Bell & Daldy.)

'Henri de Rohan' is the continuation of 'Arnold Delahaise,' a story by the same writer, and it attempts to illustrate the story of the Huguenots from the Revocation of the Edict of Nantes to the Peace of Ryswick. Miss Ouvry writes with facility, and the characters of her tale are not without resemblance to the characters of real life at the period under description. As a book for boys and girls, 'Henri de Rohan' merits commendation.

**The Children's Garden, and what they made of it.** By Agnes and Maria E. Catlow. Illustrated by Mrs. Harry Criddle. (Cassell, Petter & Galpin.)

DIVIDED into twelve chapters, each of which is named after one of the twelve months, this prose tale by two experienced writers explains to children the processes and mysteries of horticultural art. The book has several good points and qualities; and it will not be less attractive to little readers because an ornate page proclaims that it "is dedicated by the Queen's gracious permission to Her Royal Highness the Princess Beatrice."

**The Boy Crusaders: a Story of the Days of St. Louis.** By J. G. Edgar. With Illustrations by R. Dudley. (Cassell, Petter & Galpin.)

ANOTHER posthumous story from a sound and popular writer of history for children. In his preface, Mr. Edgar says, "In this volume I have related the adventures of two striplings, who, after serving their apprenticeship to chivalry in a feudal castle in the North of England, assumed the cross, embarked for the East, took part in the Crusade headed by the saint-king of France, and participated in the glory and disaster which attended the Christian army, after landing at Damietta, including the earnings of Mansourah, and the massacre of Minieh." The tale is not unworthy of its writer, and that is no slight praise.

**Sea-Air and Sea-Bathing for Children and Invalids; their Properties, Uses, and Mode of Employment.** By Mons. le Docteur Brochard. Translated and edited by William Strange, M.D. (Longman & Co.)

ON questions connected with their art medical practitioners occasionally put forth popular brochures which belong to the commercial rather than the scientific side of literature, bearing a closer affinity to those cards with which milkmen and donkey-drivers solicit the patronage of visitors at seaside places, than to those grave works in which persevering thinkers communicate to students the results of patient observation and careful inquiry. Mons. le Docteur Brochard, the author, keeps a seaside establishment for the reception of invalids "in the forest of La Tremblade, on the coast below La Rochelle"; and appears to have written this manual for the purpose of benefiting his species—more especially those of his species who are likely to visit La Tremblade. Dr. Strange, the translator, not unwilling to assist in the French physician's undertaking, puts the treatise in an English dress, and speaks of Mons. le Docteur in laudatory terms. It is pleasant to see doctors of rival nations thus triumphing over illiberal prejudices and cordially co-operating for the welfare of the entire human family. On sea-bathing for children, or, as he prefers to call it, "marine medication for the youthful frame," Dr. Strange makes a few remarks on his own account, and we are inclined to think that they do not greatly increase the value of the book.

The author of 'Handy Hints on the Internal Arrangements, &c. of Cottages and Villas,' who is also the author of 'The Grammar of House-Plan-

ning,' is at variance with Lindley Murray and more recent authorities on the proprieties of the English language. Far be it from us to say that he is wrong in the exceptional order in which the parts of speech are arranged in the text of a book entitled *Domestic Architecture: a Series of Designs for Cottages and Villas*, by Mr. J. W. Bogue (Fullarton). With regard to the peculiar grammatical views of the first-named gentleman, all we can say is, that while we are bound to know both sides of an argument, we have not yet heard how he hopes to extricate his readers from the "ins and outs of verbs and nouns," to justify the slaughter of unoffending prepositions and the shocking treatment of pronouns which are characteristics of this book. Uninformed as we are, the effect of a barrel-organ on the nerves is nothing to that produced by a page of 'Handy Hints.' As to the technical part of this book, it appears—we have been afraid to go very near to it—to exhibit much common sense; the advice, if trite, is sound. Mr. Bogue's plans are of the practical order, and pretty enough. We doubt if some of the low-priced cottages can be built at the prices quoted, unless it be in exceptional parts of the country.

We may mention the following Pamphlets:—*A Letter to the Trustees of the British Museum on the Condition of the National Collection of Invertebrata*, by Philocosmos (Hardwicke).—*The Annual Report of the Earlwood Asylum for Idiots. Report on the Condition and Progress of the Queen's University in Ireland for the Year 1864-5*, by the Right Hon. Maziere Brady, Vice-Chancellor of the University (Dublin, Thom.).—*Memoir of John Stearne, Founder and First President of the College of Physicians, including the Original Charter of that College, and other Records concerning the Profession of Physic in Ireland, never before published; with a Review of his Writings*, by T. W. Belcher, M.D. (Dublin, Falconer).—*The Proper Use of Shall and Will fully explained by Two Short Rules, and Two German Words, Sollen and Wollen, and made Intelligible to Minds of the Smallest Capacity, in a Letter to an Irish Student at an English College*, by the Rev. J. Fander (Nutt).—*The Secret Fraternities of the Middle Ages: the Arnold Prize Essay for 1865*, by Americo Palfrey Marras, B.A. (Rivingtons).—*Stanzas on the Turkish Bath, with Plain Rules for Cleanliness of the Body and the Preservation of Health* (Lane).—*The Lock-Out: Considerations on the Recent Struggle between Capital and Labour in the North*, by Benjamin Hardwick (Effingham Wilson).—*On Change of Air in the Prevention and Cure of Pulmonary Phthisis*, by John C. Thorowgood, M.D. (Lewis).—*The Fruits of Amalgamation exhibited in the Correspondence of a Palladium Policy-Holder with Charles Jellicoe, Esq., Actuary of the Eagle Assurance Company of London*, by Adam Hunter, M.D. (Edmonston & Douglas).—*The Six-Year Old Parliament and its approaching Dissolution: a Handbook for Candidates and Electors* (Longmans).—*and Public and Middle-Class School Education: what it is and what it should be*, by a Practical Man (Virtue).

#### LIST OF NEW BOOKS.

*Ancient Laws of Ireland*, Vol. 1, royal 8vo. 10/ half 6d.  
*Angus's Handbook of English Literature*, 12mo. 5/ cl.  
*Arriens Ward, his Book*, People's Edit. 12mo. 1/ swd.  
*Bourne's Recent Improvements in the Steam-Engine*, 12mo. 3/6 cl.  
*Brathwaite's Retrospect*, Vol. 31, Jan.—June, 1865, cr. 8vo. 6/ cl.  
*Carpenter's Diary of a Fawcoker*, 12mo. 2/ bds.  
*Carr's A Night in the Snow*, 12mo. 1/ 11mp cl.  
*Chronicles and Memorials of Richard I.*, Vol. 2, ed. by Stubbs, 10/ Croftwaite's *Byzantine Regeneration*, 8vo. 1/ swd.  
*Dick Bolter, or Getting on in Life*, 12mo. 1/8 cl.  
*Domesday for Wiltshire*, ed. by W. H. Jones, oct. 3/6 cl.  
*Gillilan's Discourses*, sm. cr. 8vo. 4/ cl.  
*Guizot's France under Louis Philippe, 1847-7*, 8vo. 14/ cl.  
*Hacket (Bp.) Life and Death of*, ed. by Walcott, fr. 8vo. 3/8 cl.  
*Leslie's The Mariner's Compass*, 12mo. 2/ bds.  
*Lytton (Sir E. B.), A Strange Story*, new edit. 12mo. 2/ bds.  
*Lever's One of Them*, illust. post 8vo. 6/ cl.  
*Little Captain (The)*, by A. J. C. 32mo. 1/ cl.  
*Sala's Riddington Peasage*, new edit. post 8vo. 6/ cl.  
*Longfellow's Poetical Works*, complete, 16mo. 2/ cl.  
*Mayhew's London Labour*, Vol. 2, cheap edit. post 8vo. 4/6 cl.  
*Meredith's Parina, a Legend of Cologne*, 12mo. 1/ swd.  
*Mervin's History of the Romans*, Vol. 6, post 8vo. 6/ cl.  
*Noel, or It was to be*, by R. Baker and Skelton Yorks, 2 vols. 2/1.  
*Packer's Grandfather's Watch*, 12mo. 1/ cl.  
*Pennafather's The Church of the First Born*, 16mo. 2/6 cl.  
*Sala's Riddington Peasage*, new edit. post 8vo. 6/ cl.  
*Salmon's Two Sermons, Eternity of Future Punishment*, &c., 1/8.  
*Schluter's (Dr. J.) Hist. of Music*, tr. by Mrs. Tubbs, cr. 8vo. 10/8.  
*Song, The, of Songs*, by author of 'Destiny of Human Race,' 1/8.  
*Stones Crying Out*, by L. N. R., new edit. enlarged, cr. 8vo. 6/ cl.  
*Turner's Astra Castra, Experiments in the Atmosphere*, 8vo. 1/ cl.  
*Vernes for the Holy Communion*, 32mo. 1/ cl.



THE DECLARATION OF STUDENTS OF THE  
NATURAL AND PHYSICAL SCIENCES.

The Christmas promise has been kept at Midsummer. The list appears as that of students of the natural and physical sciences. It has now an insufficient title: the promoters do not see how two words may mean less than one. The "natural sciences," as in the full title of the Royal Society, include everything: but when *natural* and *physical* are used together, tautology not being intended, each term cuts down the other into vernacular meaning; and mathematics, astronomy, medicine, &c. cannot be brought under the phrase.

But what's in a name? That is our question: or at least what is in a list of names? Here are 716 names appended to what is intended for a vote of censure on free inquiry. The spirit of the declaration is—Don't tell us of your interpretation: take ours, and wait until God himself tells you we are wrong—and we admit it. When Mr. Fagin said to Mr. Sykes "Don't tell me!" the accomplished crackman replied "But I will tell you! Who are you that's not to be told?" We put the same question: who are these 716 persons that they are not to be told? And to answer it we examine the list.

Papers ready for signature were forwarded to all the Fellows of the scientific societies. We take the Royal Society, as the oldest, largest, and highest of our Societies. It had 600 Fellows in November last; of whom 62 have signed the declaration, say one tenth. Abate one out of ten as inaccessible, living abroad, travelling, &c., and we must see that eight have refused where one has consented. Refused, remember; for "yes or no" has been put to every one.

The F.R.S. who Fairly Represents Science is usually the writer in the Philosophical Transactions. Some men of note, especially naturalists, write elsewhere, as Sedgwick, Main, Grant, Murchison, Hooker, Lindley, of whom the first two (Prof. Sedgwick no longer M.D.) have signed, and not the others. This will not alter proportions. We give a bit of small print which is as good as a diagram. Here are the surnames of all the Fellows alive while the quest for signatures was in progress who have written in the Philosophical Transactions. The *pulcherrime forme Italidum* will point out, *vari nantes in gurgite vasto*, all who do not want to be told:—

"Adams, Addison, Aitry, Allman, Andrews, Babbage, J. Barlow, P. W. Barlow, W. H. Barlow, Bates, Beck, Bell, Binnar, Bishop, Boole, Bowerbank, Bowman, Brande, Brewster, Brodie, C. Brooke, Brougham, Buckton, Carpenter, Cayley, Challis, J. R. Christie, S. H. Christie, A. R. Clarke, J. L. Clarke, Claudet, H. Clerk, Crace-Calvert, Crookes, Curry, Darwin, Daubeny, Davy, Debus, De La Rue, C. De Morgan, Donkin, Egerton, Evans, Fairbairn, Faraday, Farr, Farre, Fisher, Flower, J. D. Forbes, Fox, Frankland, Gascoigne, Gilbert, Gladstone, Glaisher, Compertz, Goodair, Gosse, Graham, Granville, Graves, Gray, Grove, Hargreave, Harley, Harris, Houghton, Hennessey, Herschel, Higginbottom, Hirst, Hofmann, Holland, Hooker, Hopkins, Hoskins, R. Hunt, Huxley, James, C. H. Jones, H. B. Jones, J. W. Jones, Joule, Kane, Kater, Kiernan, Kirkman, Lawes, E. Lee, J. Lister, J. P. Lister, J. W. Lubbock, J. Lubbock, Lyell, Macdonald, Maclear, Mallet, Marcell, Marshall, Matthiessen, J. C. Maxwell, Merrifield, W. A. Miller, W. H. Miller, Mosley, Noad, Owen, Paget, Parish, Pavy, Peggelley, Playfair, Pole, Pollock, Porrett, Prestwich, Rankine, Rees, G. Rennie, Robinson, Roget, Rolleston, Ronalds, Roscoe, Rosse, Sabine, Salmon, Salter, Savory, Schunck, Sibson, Simon, Simpson, Selous, A. Smith, E. Smith, H. J. S. Smith, C. P. Smyth, W. H. Smyth, S. Solly, South, Spottiswoode, Stenhouse, Stewart, Stokes, Sykes, Sylvester, W. H. F. Talbot, Thomson, Tomes, Torrybee, Tyndall, C. V. Walker, Waller, Wheatstone, Whewell, C. G. Williams, T. Williams, Williamson, E. Wilson, Wrottesley, Yorke, Youngusband."

Of 166 writers the declaration commands the signatures of 19. This is the *decus atque columnen* of the list: though we only get one of ten of the Fellows, we get one out of nine of the writers, the body which contains nearly all the working men.

We shall now examine one letter of the list. We take B: not because we know it from a bull's foot, though any reason which is quite beside the subject would prove our impartiality. We take B because it is the initial of the gentleman whose name appeared in the circular as requesting the "favour" of signatures. This gentleman has F.C.S. for his only title: of the Chemical Society he brings in eleven, eight of whom have no other scientific designation; this reminds us of *founder's kin*. Three

others bear the title of "Student of the College of Chemistry": this is significant, for it shows that a "student" in a college is student enough to fill up the place which students like Sir J. Herschel will not occupy. Of all the list 38, or 54 per cent., have no other designation than "Student of the College of Chemistry": which seems to show chemical agency. Had 38 been the natural quatum of this college, the whole number of names would have been 10,000 at least. We take great interest in the votes of a body of young men, given as such: we listen with pleasure to the result of the division in a youthful debating Society: and we are always delighted to read about the shouts and groans with which the jolly rowdies in the gallery proclaim their notions of men and things at a University Commemoration. But we do not approve of college students as makeweights in a list which professes to seek the signatures of men of established position and noted name. This list goes lower still: eight names in B have no designation at all. Three are styled B.A.: one is D.D. only; one is an "acting Paleontologist." One is F.K.Q.C.P., which we know not how to elongate, unless it be into "Fellow of the Kew Queer Collection of Plants." One is only described as "Missionary to China"; and one only as J.P. Twenty-seven are medical men; twelve belong to the Royal Society: and there is a miscellaneous collection of *men of letters* not otherwise to be described. The whole number under B. is 85.

All this is candid, instructive, and valuable. We have good approximation to the measure of support which the world of science gives to a censure on free inquiry.

Roughly, we may say that this Interdict takes a fair tithe of those who fill up the scientific societies. Some will rejoice in the majority which has declared for freedom: and some will feel more sorrow for the one who will not allow the Bible to be read out of leading-strings than joy in the reflection that it is nine to one for unfettered publication of thought. For ourselves we look at the bright side. Thanks to the promoters of the declaration, it is fully decided that science will not raise its voice against freedom, even when carried Wilson-length or Colenso-length. It will not cast a stone either at Jowett or at Pusey. Both these men are practical Christians: they may be seen walking together in amity through the streets of Oxford; passing the spot on which were uttered the words, "Be of good comfort, Master Ridley, and play the man: we shall this day light such a candle by God's grace in England as I trust shall never be put out." And no better proof can be given that the Ridley-Latimer light shines among us than that men with mammoth differences of doctrine are seen to treat each other as brethren in the stronghold of orthodoxy.

The promoters of the declaration may be equally charitable in private life. We hope so: but their recent proceeding was club law attempt to intimidate. They tried to collect a crowd, not to declare a joint opinion, but to *regret that others should think differently*. Had they raised their voices on their own side, it had been well: but their obvious intention was to put down the other side. Their signatures are to be deposited in the Bodleian Library, where they will be interred with many a relic of the good old time, when those who regretted that there were notions different from their own felt themselves obliged—with *sincere regret*—to convert wrong-minded thinkers into candles.

The declaration has proved something: we knew that the followers of natural knowledge *did not* raise their voices against inquiry; we now know that they *would not*. Science was asked to say Don't tell me! and she answered, I like to be told.

## RAPHAEL'S CARTOONS.

WHEN Her Majesty's gracious pleasure to allow the Cartoons by Raphael to be removed to London from Hampton Court was first made known, it was a happy thought on the part of the Kensington authorities to establish a Raphael Room in the vast Museum under their management. The large gallery formerly occupied, as we have before stated, by the best pictures of the English school, is now

devoted exclusively to the actual works of Raphael, or to copies and designs that have emanated directly from his school. The Cartoons, well protected by glass, are now hung at a convenient height from the floor, along both the side walls, so that, in accordance with the original arrangement, they appear face to face. In the Sistine Chapel, however, the scenes relating to St. Peter were placed on the north side of the Presbytery, whilst those connected with St. Paul were reserved for the south. In the present instance it is to be regretted that the same distinction has not been observed.

The large masses of the Cartoons are judiciously relieved by the introduction between them of double pilasters, adorned with excellent copies in full size and brilliant colours of the arabesques which decorate the walls of the celebrated Loggia in the Vatican, whilst the well-known historical scenes of the lunettes, forming what is commonly called "Raphael's Bible," are placed above the string-course so as to serve as an architectural frieze at the point where the curve of the roof first begins. The fine chalk drawing, a legitimate cartoon, on white paper, done by Casanova in 1760, from Raphael's Transfiguration, finds an appropriate place here, and it is satisfactory to find that its merits have at last been recognized. As far back as the time when the Cartoons were being photographed by Mr. Thurston Thompson, the *Athenæum* pointed out the fine drawing by Casanova, then hidden in the smallest and dingiest of ante-rooms at Hampton Court, as specially worthy of notice and fully deserving to be copied in photography for the use of students.

The remaining wall space at each end of this noble gallery is filled with Raphaelesque objects, such as majolica dishes, in cases, arabesque ornaments, a few specimens of Ugo da Carpi's chiaroscuro prints taken from the cartoons, and a fine piece of Gobelin's Tapestry, representing the Holy Family, in the Louvre, which bears the name of Francis the First. This splendid work of modern Art was given to the Department in 1862 by the Emperor of the French, and contrasts strikingly with a very shabby Mortlake tapestry, executed from the "Feed my Sheep" cartoon, hanging very near to it. It is to be regretted that, as a specimen of the ultimate object of these Raphael designs, a more satisfactory example of loom-work was not obtained. "Hangings" wrought after these cartoons are comparatively numerous in England, although none, of course, could admit of comparison with the original set still in the Vatican, or with the duplicates made expressly for this country, and which, some years ago, we allowed to slip through our fingers, to find an honourable resting-place in the Berlin Museum.

The Raphael Room is further decorated with antique Venetian chairs and *cassoni* of rich brown wood, handsomely gilt, which produces a satisfactory effect in the way of furniture. A few photographs are also displayed from some of Raphael's original sketches for various pictures, although not directly for the Cartoons, which suggest that there still remains room for a desirable addition in the way of educational illustration. If a set of photographs from the various and well-known studies which the great master prepared for the working out of these designs could be collected and framed in juxtaposition with the Cartoons, it would not only be interesting, but extremely instructive, and tend very considerably to enhance our appreciation of these wonderful works. The Cartoons themselves, as we now see them, assume an entirely different aspect from what they had hitherto possessed. For the first time in our lives we are able to examine the execution minutely, and to follow, step by step, the various degrees of elaboration, boldness or finish which the artist felt it desirable to impart. Generally speaking, the multiplicity of lines or strokes of colour by which the forms are made out must strike everyone who looks at these marvellous works with a technical eye. The prodigality of work and evident rapidity of execution bestowed upon almost every turn in the folds of the drapery, or serving to express various gradations of colour, is a feature which even the largest and best of the published photographs have failed to bring sufficiently before us. Nothing, perhaps, is so striking as the care and

knowledge with which all the prickholes are done, not only following every outline with the most scrupulous fidelity, but in many places, where a broad vague shadow happens to fall, it will be found that the prickler has from his own knowledge either supplied the form that has been incidentally neglected, or interpreted the detail with much greater correctness. Pricking the entire outline of a picture, and then pouncing it with powdered chalk or charcoal, was a common method by which designs on a large scale were transferred to the surface of the proposed finished picture. As these Raphael Cartoons were intended to be reversed, the designs were laid face downwards upon the ground prepared for the tapestry, and the powdered chalk rubbed in from the back. Until recently it was impossible to examine the Cartoons sufficiently well to distinguish even the broadest of the lines we have just adverted to, and still less to follow the small pinholes, which convey a history in themselves. One satisfactory result to be drawn from the present facilities of inspection is, that these treasures of Art are, in truth, extremely well preserved, and that it is, in fact, a very rare circumstance to find old pictures, either in public or private collections, that have evidently been so little tampered with. From the time of Charles the First, when he acquired them at the recommendation of Rubens, they seem always to have been held in particular veneration. Various sets of copies on a large scale were made from them at different times, especially those by Mytens, still preserved at Knoles, the Oxford set, and the large ones by Thornhill, now at the Royal Academy of Arts; none of them, however, serve to convey a knowledge of the method by which the originals were really executed. Large broad washes and solid coats of colour are the language into which these compositions have been translated. The ease and comfort with which these paintings can now be studied will tend very materially to their better appreciation. Movable chairs, as in the National Gallery, enable visitors to turn as they choose and to select their own points of view, whilst the floor is of a mellow and very agreeable colour, well chosen with reference to the pictures.

#### SIR JOHN WILLIAM LUBBOCK.

THE late Sir John Lubbock closed his career at Cambridge in January, 1825, obtaining only the degree of first Senior Optime. This at the time surprised those who knew that he was one of the strongest mathematicians of the year. The truth was that he turned his particular attention to the branches of astronomy in which he was afterwards distinguished, and, having no reason to seek University honours for aid in his future life, he was content to take what he could get on his own terms as to study. Throughout his life he applied himself to the lunar theory and subjects connected with it. Out of the higher departments of astronomy he was known by the excellent work on *Probability* which he contributed to the "Library of Useful Knowledge," in conjunction with his friend Drinkwater (afterwards Drinkwater-Bethune). This work was anonymous: a binder chose to letter it as "De Morgan on Probability," and Mr. De Morgan, in a letter to the *Times*, reports that he could not in fifteen years, though using every opportunity, succeed in restoring the book to its true authors.

Sir J. Lubbock united business and science. At the end of the year in which he took his place in the house, he had good reason to know what kind of anxieties await the commercial man. In the great panic of December, 1825, the bank of Lubbock & Co. had to stand—and did stand—a run which is often quoted as the severest competitive examination which any firm ever underwent. It cannot be affirmed that a man who dies in his sixty-third year has shortened his life by too wide a range of occupation: nevertheless, it may be feared that the double life which Sir J. Lubbock led for years produced that general debility under which he laboured for years before his death. More than thirty years ago there was a sad warning, which many will remember, of the danger of combining an active life of business with close attention to literature. Mr. Lubbock's father, we have under-

stood, was so alarmed that he prevailed on his son to give up working in the evening.

The late Sir John Lubbock united the talent of business and of science. To this he added a character which obtained for him, in full measure, the respect of the world, and the regard of his friends. Social rank, wealth, commercial position, and scientific reputation, did not give him the least disposition to overbear those with whom he came in contact. Many men, with union of several rights to presumption—if any such rights there be—are prevented from claiming their rights by having nothing for which to fight. But Sir John Lubbock—especially when young—had very decided opinions, and, in a scientific discussion, would not unfrequently stand alone. But he had a genuine modesty of character which kept him far within what was due to others. He was keenly sensible to difference of opinion: but a scientific comrade used to say of him that it made him angry with himself, and not with his opponents. He has left behind him a son who is well known to the scientific world, and will add new honour to the name.

#### LIFE IN SPAIN.

Her Majesty of Spain's Royal Mails are taken by train from Cadiz to Cordova at good speed. You go on board at Jerez in the afternoon, and reach Cordova soon after twelve o'clock in the night. The gauge measures more than our narrow and less than our broad gauge; and you are packed four abreast in the carriages, which are comfortable enough. But your exclusive Anglican cannot, by a tip to the guard, secure solitary grandeur for his smoke; you must share and share alike: a grandee of Spain may face you, for all you know. Our compartment was filled; the principal performers being a lady, her husband, two children, and a defeated M.P., on his way to Madrid to protest against the return of his rival. He was savage, sore and sarcastic, of course; it was all bribery and corruption. He seemed much better after he had remarked, that to be Prime Minister of Spain you must be a general. Every man who interests himself in public affairs seems to think it his especial duty to oppose every measure, good, bad or indifferent, if it should emanate from that "other party." The Moderados, or Conservatives, seem to have it all their own way in the Cortes; and if they could only see the policy of adopting some of the good measures of their opponents—thus mitigating, if not extracting, the sting of opposition—Spain would progress wonderfully; but while that party remains solely on the defensive, they preserve order, it is true, but originate nothing. So said our M.P., and then slept. At Cordova, about half-past twelve o'clock on a fine, moonlight morning, a very shaky omnibus conveys you to your hotel. Cordova has special attractions above all other Spanish cities; it has not been modernized in any way, has no gas; no attempt has been made to widen those quaint, narrow, tortuous lanes which the Moor constructed for protection and comfort. When I placed my wrapper and leather travelling-bag in the hands of a sprightly lad of fourteen, I little thought that I should be the innocent cause of a fierce wordy encounter between this youth, a native of the city, and a broad and tall Galician. These Galicians do all the dirty and hard work of Spain, being characterized by great muscular development and small cerebral ditto. The two belligerents followed me amicably to the hotel, and on the youth yielding up my property and receiving my *propina*, a fierce war of words intervened, a great deal of very hard language passed, and a heavy stick was flourished, but no actual blows came of it. "It wasn't the paltry '*dos reales*' the youth cared for, but it was the gratification of the rescue from this Galician donkey's pouch that rewarded him."—at least, he said so. Excellent airy rooms at the Fonda, beds free from heavy cavalry or light infantry, excellent and toothsome food, garlic so neatly and daintily insinuated that you do not know you have tasted that awful root. Wine might be better, landlord, seeing that we are so near Montilla; you English take all the good liquor and leave us only the rubbish. We sally forth early on the morrow for a stroll, and thread sundry tortuous lanes, picturesque

Cordova, 1865.

in the extreme; look up this one—the line of houses broken everywhere—bits cropping out, such as Roberts loved to sketch; here and there a balcony filled with bright-blooming flowers; the sky intensely blue; a palm-tree towering above you quaint gable roof and flapping its lazy fan-like leaves in the morning air, whispering pleasantly of a snug garden, a fountain and plashing water. Ah! here's the Plaza, and here are the old-iron stalls—rusty iron in every shape, old keys, old nails, old pots, old kettles, all in states more or less of dilapidation. Crossing to the western piazza I halt at the door of what one might term a marine-store shop, without a store of anything in it, and measuring eight feet square. To commence with the still life. I have ample time for contemplation, as the sequel shows. A rusty sword, a useless broken pistol, some old boots and shoes, some clothes very much the worse for wear, an old saddle which might have served the Knight of La Mancha, a table, originally upon four legs but reduced to two, supported on the weak side by an empty caak, upon the table a few well thumbed and very dirty books, principally missals and lives of saints. Melancholy still life handled by many a Dolores long since dust and ashes; several specimens of jugs and bottles of the coarsest pottery, mostly chipped and one very badly cracked, preserved probably for ornament, as it will certainly not hold water. Under the dirty books I find a dirty MS., sermons by a worthy padre, dated Granada, 1728. I keep my eye upon it, for I receive no reply to my questions; my presence is politely ignored; the master sits in the centre of his store, with two friends engaged at cards, and until he has finished his game his customer may save his breath to cool his porridge. At last the game closes and I receive a reply. How much for the sermons! They are not worth much, people do not care for sermons generally, he does not. I may have them for 5d. I will give half, and the bargain is struck. I have not yet read them, but if the matter prove as bad as the writing, the marine-store merchant is correct in his estimate. I make the acquaintance of a mysterious carpenter and his more mysterious son; their nods, winks and telegraphic signs quite carry one back to the days of Uolphian "Mysterics." Have you any curiosities? Nods, winks and telegraphs. Yes. Let me see them. Ebony inlaid with ivory. Yes, the Low Country soldier of Charles the Fifth, with his ample breeches and heavy pike: this formed one of the doors of a cabinet no doubt, and perhaps this grim fellow heard all the naughty plottings of Alva and his crew. I will buy the door, but I do not want a cabinet. Mysterious nods, winks and telegraphs; father shakes head, son shakes head, and so we do no business in cabinets. A little bit of Wedgwood (a bas-relief of Urania); a cameo, a female head beautifully cut, but not larger than a pea; a little box of Maltese enamel, in bad condition; a signet ring on cornelian, might pass for Shakespeare's; a mother-of-pearl box, carved on the lid, the Last Supper, and on the reverse the Temple of Solomon, total cost 15s., and then home to dinner. An Irishman, holding a commission in the Queen of Spain's service, was rallied upon his Castilian being highly flavoured with a beautiful brogue; he replied, No wonder: his poor relations wrote to him so often from Ireland that the brogue came over in the letters. F. W. O.

#### A LITERARY YEAR.

Paris, June.

WE have not in England a careful and complete summary of the literary and artistic and dramatic doings of the year, like that which M. Vapereau has for the last seven years supplied to his countrymen. In a series of well-arranged chapters the reader is put in possession of every noteworthy fact in poetry, fiction, the drama, history, geography, travels, social and moral sciences, together with a comprehensive *chronique* of events. A hundred little facts of the year, that in these busy times would be swept into the limbo of forgotten things if M. Vapereau were not at hand to save them, find an abiding-place in 'The Literary and Dramatic Year.' Here are four hundred and thirty-nine pages devoted to a brief description of the intellectual activity of France during twelve



months. The reader who was in the midst of this activity throughout last year will find a welcome help to his memory in every page of M. Vapereau's *Annuaire*, and in many of the chapters some pleasant meetings with old friends of last year whom the stir and bustle of this had driven completely out of mind. These are touch-and-go times. "A shake of the hand, hastening on," is all we are to expect. It is of vast importance, then, that some literary inspector should be at hand,—should keep his notes, and print them. Such notes are necessary to remind the busy world where death has been busy also. M. Vapereau's list of deaths in the literary world of France for 1864 is of startling length. Amid a host of names but little known, amid the serried ranks of the humble soldiers of literary France, we light in the alphabetical list upon names that have been long familiar to us, but will never hold pen again. Bouillet, whose two fine *Dictionnaires* of History, Science and Art lie before me, monuments of his scholarship and his industry, and who gave to his countrymen an edition of *Bacon*; Charles Didier, whose 'Visit to the Duc de Bordeaux' made a great sensation years ago; Father Enfantin, the founder of the St-Simonian creed; Jaquin Jamin, the poet in *patois* who made his name known throughout France; Jules Lecomte, the indefatigable *chroniqueur*; Jean Reboul, the poetical Nîmes baker; Scudo, the literary critic; the Count Horace de Viel-Castel, grand-nephew of Mirabeau; Fiorentino, the musical critic; Louis Hachette, the publisher of the best educational works in his country; Charles Reybaud, editor of the *Constitutionnel*: these are a few I have picked from the closely-packed list of those whom "the lean conqueror" laid in the dust last year.

M. Vapereau insists, as usual, on opening his annual record, with a brief survey of the poetry of the year. He gives poetry the place of honour in his book, he says, albeit it cannot claim the first place in the literary activity of France during 1864. He blames the time in which we live, which is hard and practical, and repels, according to M. Vapereau, poetic aspirations. French poets cling to old forms, and will not endeavour to become interpreters of their epoch. The post-humous and retrospective verses of Alfred de Vigny and M. Aug. Barbier are certainly not destined to be immortal. Last year brought to light some 'Poetic Reveries and Conceits' by the gentle-minded author of 'Picciola'; who, by the way, only escaped the funeral list of 1864 by a few days. If poetry be on the decline in France, according to M. Vapereau's showing, at least, there is no lack of poets-laureate of the French Academy; nor has there been since the first prize for poetry was given by the Academy, on the 26th of August, 1761, when Molière and Racine were in all their glory. The Academy laurel crown has found so many inspired heads, that MM. Biré and Grimaud have filled two volumes with the verses which have the glory of academic laurels about them. Originally, the competitors for the laurel crown were bidden to sing the glory of the monarch, and to close with a prayer for his salvation. The wisdom, the magnificence, the faith, the charity, the dignity, and the victories of the king, were sung again and again. For thirty years after the death of Louis the Fourteenth, still the poets sang year after year the virtues of Louis le Grand. These poems were not a little monotonous, so MM. Biré and Grimaud begin their collection with the prize verses of 1801. A few of the crowned poets of the eighteenth century, however, are not quite forgotten, as Marmontel, Lemière, Chamfort, Laharpe (five times crowned), Florian and De Fontanes. A few lines of one or two of the laurelled poems of the latter part of last century have lingered in the public mind. The modest Lemière wrote one line, which he called *The* line of the century. It simply said that Neptune's trident was the sceptre of the world. M. Vapereau has disinterred, however, two lines that are assuredly worth more than "the line of the century."

Croire tout découvert, est une erreur profonde;  
C'est prendre l'horizon pour les bornes du monde.

When Napoleon was Consul the praises of kings

had long ceased to be the subject of the Academy's prize poem. Napoleon's Academy gave as themes, —Virtue is the basis of a republic. The death of Routrou, The last moments of Bayard, The happiness produced by learning in every situation of life, &c. Since the fall of the First Empire the subjects given out by the Academy have been various, but have generally had some connexion with the movements of the time. French poets-laureate have sung the discovery of vaccination, trial by jury (established only in 1820), the abolition of the slave-trade, the liberation of the Greeks, the Arc de l'Étoile, the penal colony of Mettray, the Isthmus of Suez, the discovery of steam, civilization, the conqueror in Algeria, and the Sister of Charity in the nineteenth century. In these poems there are many graceful things; there are even a few fine things. But, says M. Vapereau justly, how unfair it would be to estimate the poetry of modern France by the be-laurelled poetry to be found in the volumes of verse which have been crowned by the French Academy!

From poetry M. Vapereau turns to fiction. He may well say that, in 1864, fiction was the most abundant, but not the best literary fruit of France. He notes the Dumas, the Ponson du Terrail, the Paul Févals, the Gonzales, feeding the greedy *feuilleton* columns of the newspaper, and then gathering up these columns into cheap volumes. It would be impossible, within the limits of an ordinary volume, to write even a brief criticism on all the romances which are poured from the French press every year. M. Vapereau skims the surface, rapidly analyzing such books as Paul Féval's 'Annette Laïs' and his 'Roger Bontemps'; M. E. Gonzales' most extravagant ultra-melo-dramatic 'Romance of the Black Forest,' through which fire and sword play incessant parts; the historical romance of Charles Deslys, the 'Héritage de Charlemagne'; and the capital military fictions of MM. Erckmann and Chatrian. A better class of story-tellers are those whose fictions he describes as literary and moral studies. The 'Paule Méré' of Victor Cherbuliez, which was the hit of last year in the *Revue des Deux Mondes*, and is an excellent and severe study of austere life in Protestant Geneva, is a work far above the violent melo-dramas of a Gonzales; or that unwholesome and dangerous story of French sentiment by M. Louis Enault, called 'En Province.' True, M. Enault makes Virtue triumphant in the end; but the standard she carries is very soiled and ragged. For the year 1864, M. Ernest Feydeau makes his bow as a painter of good manners and morals; but then to find his models he goes far a-field, as though he despaired of finding such materials in his own country. His first appearance as a moral writer is made among the Arabs. M. Ernest Seret is another novelist who appears with a moral. He takes a poor professor at the College of St-Omer, gives him "nine daughters and a son," and then proceeds to prove how there is a greater chance of happiness with a family of nine daughters than with only one child, even when there is a mother-in-law to grumble horribly at the appearance of each little female stranger. The mother-in-law's anger is allayed by the sudden appearance of a grandson after twenty years of marriage. The moral is that there is a blessing on large families. The list of French romances for any year would not be complete without a few on that eternal question, the *dot*—eternal because it is ever in the minds of Frenchmen of a marrying age. Last year M. Charles de Mouy made a hero out of a man of business who resolved not to marry until he could find a lady who could bring him 8,000*l.*; and he earned considerable popularity for himself among portionless girls, by wedding his mercenary hero at last to a poor woman with whom he fell in love. M. Vapereau has been much too lenient with MM. de Goncourt. He condemns their realism expended on eccentricities. He says: happily there are, in orthopedic collections, plaster casts which have been exactly taken from nature, but their truth to the fact does not make them works of Art. If such a remark may be applied as condemnatory of Renée Maupérin, produced last year, how much more does it not apply to their 'Germinie Lacerteux' of the pre-

sent year. M. Vapereau, while he condemns the many sins committed against morals by his countrymen, is severe also with the writers of trashy books of morality, or improving books of the namby-pamby school. One writer of a romance with a purpose, called 'Happiness in Marriage,' advocates the appointment of a commission for the spread of good works, to which suggestion M. Vapereau makes answer "What commission has ever produced a good book, or has even been capable of selecting one? Has an academic contest ever produced a *chef-d'œuvre*, or provoked a scientific discovery?" Libraries of good books, we are told, are generally collections of bad ones. They lack both truth and warmth. The book of last year, which, according to M. Vapereau, was an excellent story, and in the best sense of the word a religious book, that is, a serious work without sermons in it, was one by M. Hippolyte Langlois, called 'Un Curé.' This touching story is at once a pure idyl and a moving drama of a curate, in that poorest quarter of France, La Sologne. It has a good effect on the reader, and everybody will be glad to hear that it was well received in a country which in one year consumed sixteen editions of an infamous romance called 'Fanny.' The most provoking part of the history of the present numerous band of French licentious romance writers is that they, one and all, pretend to have a moral end in view. M. Feydeau is impudent enough to pose himself as a public teacher. He has a large following of young writers, whose motto appears to be, as M. Laurent-Pichat said, Many immoralities and many priests. 'L'Homme Noir' is a type of this most harmful and, unfortunately, wide-spread French literature. 'Un Prêtre en Famille' is another. But they are many, these romances of immoral life!

From the world of fiction, in which the harmful predominates woefully over the instructive, or even the harmless, M. Vapereau passes to that interminable series of books of sketches in which French readers delight, and which French writers love to produce. These books are, for the most part, as light as thistledown. 'Talk during a Country Dance,' by M. Narrey; M. Claretie's 'Victims of Paris'; Emile Zola's 'Contes à Ninon'; the 'Obole des Conteurs,' reviewed some time since in your journal; these are the collections of trifles, light as air, made chiefly from the literary papers that supply railway libraries, and are to be found lying about boulevard-tables or in artists' studios. The English public will be glad to learn through M. Vapereau that nearly all the works of Charles Dickens are by this time in circulation in nearly every part of the French empire.

From fiction we turn to the theatre. More than a hundred pages are given by M. Vapereau to an analysis of the dramatic doings in France in the year 1864—the memorable year when liberty was given to theatrical managers to play the pieces they chose without let or hindrance. From the critical and historical books of the year, M. Vapereau selects M. Taine's 'History of English Literature' as the foremost and most important work, albeit the French Academy refused to crown it with its prize. Next in importance is placed Emile Deschanel's 'Physiology of Writers and Artists,' being an essay on natural criticism. Victor Hugo's 'William Shakespeare' and M. Jules Janin's 'Année Littéraire,' precede a short chapter on the influence of French *chefs-d'œuvre* on foreign letters. Then follow sober and carefully prepared reviews of historical works and books of travel, M. About's 'Progress,' and other notable works of moral or political science. The articles on literary criticism in religious matters afford the reader a complete view of recent sensational religious books which have appeared in France. All this most useful work is completed by many pages on miscellaneous subjects, such as the illustrations of books, the proceedings of learned societies, lists of French papers and magazines, and a comprehensive *chronique* of literary events. The volume concludes with an excellent index and an alphabetical list of the authors whose names are cited.

B. J.

## OUR WEEKLY GOSSIP.

THE Albert Gold Medal of the Society of Arts has been awarded this year to the Emperor of the French for distinguished merit in promoting in many ways, by his personal exertions, the international progress of arts, manufactures, and commerce. The Prince of Wales, President, communicated this decision to the Emperor, by whom it has been most graciously received.

The Committee of Council on Education have appointed a commission to inquire into the warming and ventilation of the galleries containing works of fine art at the South Kensington Museum. The commission consists of Prof. Graham, Master of the Mint, Prof. Tyndall, Dr. Percy, Dr. Frankland, Col. Scott, R.E., and Capt. Donnelly, R.E.

A Committee of noblemen and gentlemen is being formed, at the instance of Lord Derby, to carry out a suggestion, laid before the Committee of Council on Education, to get up a National Portrait Exhibition. Lord Derby says, in his first suggestion—"I have long thought that a National Portrait Exhibition, chronologically arranged, might not only possess great historical interest by bringing together portraits of all the most eminent contemporaries of their respective eras, but might also serve to illustrate the progress and condition, at various periods, of British Art. My idea therefore would be to admit either portraits of eminent men, though by inferior or unknown artists, or portraits by eminent artists, though of obscure or unknown individuals. I have, of course, no means of knowing, or estimating, the number of such portraits which may exist in the country; but I am persuaded that, exclusive of the large collections in many great houses, there are very many scattered about by ones and twos and threes in private families, the owners of which, though they could not be persuaded to part with them, would willingly spare them for a few months for a public object. The question of one, two, or three exhibitions in consecutive years, would, I apprehend, be mainly decided by the result of future inquiries as to the probable number of pictures which could be obtained, and the space which could be found for their exhibition. But whether the period over which each exhibition (if more than one) should range, be longer or shorter, the point on which I should set the greatest value, in an historical, if not in an artistic point of view, would be the strict maintenance of the chronological series. I shall be very happy if any suggestion of mine should lead the Committee of Council to take up seriously, and carry out, with such alterations of detail as experience might suggest, a scheme which I think could hardly fail of being generally interesting: and I should have much pleasure in placing temporarily at their disposal any portraits from my collection at Knowsley which they might think suitable for their purpose." The Committee of Council adopt these suggestions, and will carry them into effect in the year 1866. A National Portrait Exhibition will therefore make a feature of the next London season.

We beg to suggest that Convocation, which meets somewhere in Westminster, should subscribe for the restoration of the Chapter House, Westminster Abbey, and use that building for its meetings.

Mr. Carl Werner has commenced the publication of his *Views in the Holy Land*. His sketches are reproduced in chromo-lithography, with solid effects of shade and colour. The plates now offered are Jerusalem, with the Mount of Olives, the ridge of Bethleham, and an interior view of the Grotto of the Holy Nativity; each picture excellent in its way. The letter-press is unworthy of the plates.

The Dramatic College Fête and Fancy Fair will, as usual, take place at the Crystal Palace on the 15th and 17th of July.

On Wednesday morning the Duchess of Wellington threw open her drawing-room to a brilliant company, including the Prince of Wales, before whom Mr. and Mrs. Wigan read a selection of dramatic pieces, with exceeding grace and power. Mr. Wigan's reading of Mr. Tennyson's 'Northern Farmer' was extremely subtle and effective. A second reading will be given by the same artists on Wednesday next.

A benefit was given at Drury Lane, on Tuesday afternoon, to enable Mr. Leigh Murray, one of the most graceful and refined of English actors, to go abroad in search of health. He was the original Sir Charles Pomander, in 'Masks and Faces,' the second act of which was played on this occasion, but Mr. Murray was unable to assume the part. In his place it was performed by a young actor, named Ashley, in a manner so natural and free from all *staginess* and exaggeration, as to give assurance that we shall have in him an excellent comedian. Perhaps, the most striking part of the proceedings on Tuesday was that which was out of sight of the audience. While Mr. and Mrs. Murray were speaking their rhymed farewell, there was more than one actress among the crowd, at the wings, who shed good, honest tears. When the curtain fell, groups of old colleagues surrounded the suffering player, to greet his appearance, wish him well on his voyage, and prophecy a return from it, in restored health and powers. It was a pleasant thing to see this warm kindness of sympathy on the part of the players, even though it taxed the strength, or rather the weakness, of him who was the object of it. Even a gentle pressure of the hand from Mrs. Mellon forced from him a cry which he endeavoured, in vain, to suppress. But he recovered himself, and bonny Mrs. Stirling threw her arms tenderly round him and kissed him, "with your wife's good leave." And then he would have been overwhelmed with kindnesses, spoken and acted, had not Mr. Paul Bedford sailed up, and made one of his peculiar speeches. He congratulated his old friend on the strength of his voice and the proof that it gave of the healthiness of his lungs; pledged his word (Mr. Bedford's word) that things would be, by-and-by, all serene! And when other actors approached to utter their words of good will, Mr. Bedford sensibly added, in the very best of his "bubbling" style, "Don't torment him, my friends, don't torment the dear boy! I have spoken to the dear child, and said everything that could be required. No man need say more. Depart. Let us leave him in peace!" This reasonable request was at once obeyed, and the benevolent tribe of players followed at the heels of their patriarch.

Col. Greenwood and his correspondents may like to have their attention drawn to the use of the word "shed" by Spenser in the 'Faery Queen':—  
And his fair locks, that wont with ointment sweet  
To be embalm'd, and sweat out dainty dew,  
He let to grow, and great to concur,  
Uncomb'd, uncur'd, and carelessly unshed.

The word is obviously used in the sense of parting.

A fire occurred on Thursday morning in Wellington Street, which unhappily extended to the premises of Messrs. Sotheby, Wilkinson & Hodge, the eminent book-auctioneers, and destroyed a large amount of valuable property, including, we fear, a considerable part of Mr. Offor's library. A portion of the property—not the whole of it—was insured.

An effort is being made to repair St. Michael's Church, St. Alban's, in which the remains of Bacon lie interred. This church is one of the most interesting edifices in all England; a place of pilgrimage to thousands of people. Many should be proud to help in keeping it in decent repair. We are glad to find that about 1,700*l.* has been already subscribed for the purpose; a sum of 300*l.* more will suffice, and the sacred shrine which holds all that was mortal of Francis Bacon will be made strong for several centuries to come.

The Council of the Palaeontographical Society are able, in their Annual Report, to congratulate the members on their prosperous state. The increase of members is considerable. The receipts have also been satisfactory. Last year the amount subscribed was 849*l.* 4*s.*; this year it has risen to 891*l.* 9*s.*, the largest sum ever yet received. Within the last twelve months several gentlemen have offered memoirs of interest. The works proposed and accepted consist of 'A Supplement to the Fossil Corals,' by Dr. P. Martin Duncan,—together with Monographs 'On the Foraminifera of the Lias,' by Mr. H. B. Brady,—'On the Crustacea of the Lower Formations,' by Mr. Henry Woodward,—'On the Mollusca of the Post-Tertiary,' by Mr. Gwyn Jeffreys,—'On the Fishes of the

Red Sandstone,' by Mr. J. Powrie,—and 'On the Pleistocene Mammalia,' by Messrs. Boyd Dawkins and W. A. Sanford.

At a sale of rare books last week, Messrs. Puttick & Simpson sold a fine copy of *La Ruyn des Nobles*, printed by Colard Mansion (Bruges, 1476), for 122*l.* A first edition of Fox's *Actes and Monuments*, a perfect copy, with the exception of the last leaf of Table, fetched 85*l.*—II Petrarcha *Spirituale*, valued for its old Italian binding, sold for 27*l.*,—and a New Testament in Romanesque (1560), also in fine binding, brought 27*l.* The prices generally were somewhat high. American buyers are again coming into the book-market.

The first portion of the important library of Thomas Willement, Esq. was sold by auction in the course of last week by Messrs. Sotheby, Wilkinson & Hodge. The grand lot was a collection of drawings and engravings of ancient and modern stained glass, mounted, in 8 vols. atlas folio, which sold for 530*l.*—A collection of tracings of the arms, banners and standards of the Royal Family, nobility and gentry in the reign of Henry the Eighth, by Mr. Willement, produced 10*l.* 10*s.*—A collection of engravings on copper and wood by Albert Dürer, 61*l.*—Another collection of engravings by Albert Dürer, Martin Schoen, Lucas van Leyden, and others, 21*l.*—A collection of arms by Nicholas Paddy (Lancaster Herald), 12*l.* 10*s.*—A collection of drawings and engravings of crosses, tombstones, emblems, &c., 10*l.*—Manuscript Roll of the Parliament held in 1515, 14*l.*—Amongst the printed books were the following: *Annales Archéologiques*, 22 vols., 14*l.*—*Dugdale's Monasticon*, 8 vols., 16*l.* 15*s.*—*Etruria Pittrice*, 8*l.* 5*s.*—*Fowler's Stained Glass and Mosaic Pavements*, 2 vols., 21*l.* 15*s.*—*Holme's Academy of Arms*, imperfect, 7*l.* 15*s.*—*Hasted's Kent*, 12 vols., 6*l.*—*Horne in Laudem Virginis Mariæ*, printed in 1543, by Colinaus, 23*l.*—*Lacroix et Seré, Le Moyen Age et la Renaissance*, 5 vols., 18*l.* 15*s.*—*Scrope and Grosvenor Roll*, 2 vols., 8*l.* 7*s.* 6*d.*—*Shaw's Dresses and Decorations of the Middle Ages*, 2 vols., 14*l.* 14*s.*—*Jubinal, Les Anciennes Tapisseries Historiées*, 28*l.*—*Vinciolo's Designs for Lace*, printed at Paris, in 1588, and very rare, 12*l.*—*Willemin, Monumens Français, inédits*, 2 vols., 15*l.* The entire sale produced 1,812*l.* 14*s.*

American papers record the death of Mrs. Lydia Huntley Sigourney, aged seventy-four, a writer of verses, the pattern of which was determined by the marked and musical, yet mannered, sweetness, stateliness and sentiment of Mrs. Hemans. In some of her descriptive lyrics there was a certain national humour, belonging to the country of the Pilgrim Fathers, and of those waste, wild lands, as yet partially reclaimed from aboriginal neglect, by the pioneers and colonists. Mrs. Sigourney came to England, and after her return wrote, like others of her American sisterhood (Miss Sedgwick and Mrs. Stowe and Mrs. Lippincott not forgotten), a well-meant and indiscreet book, in which she turned the private life of her entertainers in this country to saleable account. Withal, she was a gentle, pious woman, having a quick apprehension of "the best and honourablest things."

The proprietor of the Badische Hof, an hotel at Heidelberg, examining, a few days ago, an old writing-table, found a secret drawer, and in it a packet of letters. These turned out to be a correspondence between Dalberg, Schiller and Hoffand. Herr Bieringer, the hotel-keeper, has placed the letters in a large collection of autographs. The Swabian paper, which gives this information, does not say in whose collection the letters have been put. If this news be true (and not a puff of the hotel), it is to be hoped that the correspondence will be made public.

At the last General Meeting of the Imperial Russian Geographical Society, a new map of the river Sunguri was presented by M. Simonov, quartermaster in the general staff of Eastern Siberia. The map consists of six plates, and has been worked out during the last year by the expedition despatched by the Governor of East Siberia, for the exploration of this river. Prince Krapotzin also sent a map of the country between Blagovestchinsk and Tsuru-Khaituwiesk on the Amur. The traffic



by water between these two places has always been very dangerous, on account of rocks and shallow parts. In future the journey by land will supersede that on the Argun and Amur. The Academician Helmersen presented his geological map of Russia, the Ural and Caucasus. Abundant notes on the geological relations of the large plains bordering the Ural and the Caspian Sea, as on Finland and the Baltic provinces, make this work one of high interest and importance. This new map, while correcting several errors of the old ones on the course of the Ural and Caucasus, combines all the established investigations on the geology and geography of European Russia.

A Committee has been formed at Berlin, in which we find the names of Böckh, Lepsius, Müllenhoff, Petermann, &c., in order to invite the scientific world and the public to celebrate the fiftieth anniversary of the scientific labours of Prof. Bopp, in a manner worthy of this eminent scholar. The Anniversary has been fixed for the 16th of May, 1866, because, as the Committee says, "The 16th of May, 1816, is the date of the preface to Bopp's 'System of Conjugation of the Sanskrit Language in Comparison with that of the Greek, Latin, Persian and German Languages,' and because from this book dates a new epoch in the science of language,—the foundation of comparative philology, one of the greatest and happiest acquisitions in the science of the nineteenth century, which has spread a new, clear light—a light which had not even dawned till then—on the relations of the nations of our race and of the human race in general, and on the darkest part of their history." The Committee has proposed, as the most acceptable form of a testimonial, a Bopp-Stiftung. For the present, however, it contents itself with the invitation for contributions. The money collected is to be presented, on the 16th of May, 1866, to Prof. Bopp, who is to decide on the way it is to be employed, and to fix the statutes, in case a Stiftung is approved of by him.

**ROYAL ACADEMY OF ARTS.**—The EXHIBITION of the ROYAL ACADEMY is OPEN. In the DAY, from Eight till Seven. Admission, 1s. Catalogue, 6d. From Half-past Seven till Half-past Ten. Admission, 6d. Catalogue, 6d. JOHN PRESCOTT KNIGHT, R.A., Secretary.

**SOCIETY OF PAINTERS IN WATER COLOURS.**—The SIXTY-FIRST ANNUAL EXHIBITION is NOW OPEN at their Gallery, 53, Pall Mall (near St. James's Palace), daily, from Nine till Seven. Admission, 1s.; Catalogue, 6d. G. A. FRIPP, Secretary.

**INSTITUTE OF PAINTERS IN WATER COLOURS.**—The THIRTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall (near St. James's Palace), daily, from Nine till Dusk. Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

**BRITISH INSTITUTION.** Pall Mall.—The GALLERY, with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN DAILY, from Ten till Six. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

**FRENCH GALLERY.** 120, Pall Mall.—The TWELFTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, to which has been added, Rosa Bonheur's New Picture of 'A Family of Deer crossing the Summit of the Long Rocks' (Forest of Fontainebleau), is NOW OPEN. Admission, 1s.; Catalogue, 6d.

**MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES** is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Rosa Bonheur—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Roberts, R.A.—Poole, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Cope, R.A.—Creswick, R.A.—Pickersgill, R.A.—Cooper, R.A.—Leighton, A.R.A.—Calderon, A.R.A.—Sant, A.R.A.—Ansell, A.R.A.—Ford, A.R.A.—H. O'Neil, A.R.A.—P. Nasmyth—Linnell, sen.—Marks—Miss Mutrie—Vernes—Gale—Gallait—Gérôme—Verboeckhoven—Frère—Dauvergne, &c.—Admission on presentation of address card.

**MR. CHURCH'S GREAT PICTURES.** 'Cotopaxi' and 'Chimborazo,' painted as pendants to his celebrated work, 'The Heart of the Andes,' also the 'Aurora Borealis,' an Arctic Scene, are NOW ON VIEW.—These pictures will certainly sustain, and we think enhance, their painter's deserved reputation. 'Times,' June 26.—T. McLean's New Gallery, 7, Haymarket.—Admission, 1s.

**ROYAL POLYTECHNIC.**—"Proteus." This new and wonderful optical illusion in Professor Pepper's Entertainment. Daily at 8 and 8—Will this do or, Random Recollections of English History, by Mr. G. Buckland, at 4 and 9—New Lecture by J. L. King, Esq., on Galiberti's "Appareils Respiratoires"—Fictorial Novelty and Originality, the Holy Places at Mecca and Medina contrasted with those at Bethlehem and Jerusalem, with two new Ghost Scenes (J. H. Pepper and H. Dircks joint inventors).—Open from 12 to 9, and 7 to 10. Admission to the whole, One Shilling.

## SCIENCE

## SOCIETIES.

**GEOLOGICAL.**—June 21.—W. J. Hamilton, Esq., President, in the chair.—Mr. S. Bailey, Mr. W. Keene, and the Rev. B. Waugh, were elected Fel-

lows.—The following communications were read: 'On the Carboniferous Rocks of the Valley of Kashmir,' by Capt. H. Godwin-Austen. With notes on the Carboniferous Brachiopoda, by Mr. T. Davidson, and an Introduction and Résumé, by Mr. R. A. C. Godwin-Austen.—'On the Mammalian Remains found by E. Wood, Esq., near Richmond, Yorkshire,' by Mr. W. B. Dawkins. With an Introductory Note on the Deposit in which they were found, by Messrs. E. Wood and G. E. Roberts.—The following specimens were exhibited: collections of Carboniferous Brachiopoda and other fossils from Kashmir and Thibet, by Mr. R. A. C. Godwin-Austen; bones of Bear, Ox, Goat, &c., from a clay-deposit near Richmond, Yorkshire, by Mr. E. Wood; new species of Corals from the English Lias, by Dr. Duncan; *Cyrtocera (Nautilus) linearis*, Münst., from the St. Cassian beds, by Mr. O. C. Marsh.

## MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 7.  
Tue. Asiatic, 8.  
Tues. Ethnological, 8.—'Craniology, &c., and Ethnology,' Dr. Donovan; Photographs from Central America, Mr. Tylor; 'Visible Speech,' Prof. Bell.  
Fri. Archaeological Institute, 4.

*Essay on the Trees and Shrubs of the Ancients: being the substance of four Lectures delivered before the University of Oxford, intended to be supplementary to those on Roman Husbandry, already published.* By C. Daubeny, M.D. (J. H. & J. Parker.)

At first sight it would seem of little consequence what species of plant or animal the sacred and profane authors of antiquity intended by the names they gave to them. Botany and zoology have now sufficiently advanced, it might be argued, to dispense with any information which these writings convey in the vague manner peculiar to them. Yet such is not the case. No one can take up any of these ancient records without being convinced that they teem with observations which would become valuable the moment it could be ascertained to what object they referred.

Whole passages are rendered obscure or pointless because we do not know the plant or animal to which allusion is made. To identify the ancient with modern names is therefore not a mere idle task; and it is, besides, one which requires qualifications of a peculiar order. A person who attempts it should be more than a bookworm, or one who has studied natural history in the closet merely. The subject demands that he should have acquired a thorough personal knowledge of the Flora and Fauna of the countries to which the ancient writings relate. Unless these qualifications are brought to bear upon the investigation, we shall pile commentary upon commentary, and get bewildered rather than enlightened. Prof. Daubeny, as holder of the chair of Rural Economy at Oxford, founded by the late Prof. Sibthorp, is compelled to deliver each term a lecture on some one of the subjects which his professorship may be regarded as embracing. Having, in conformity with this regulation, dealt with the newest views on the theory of agriculture, and given occasionally such sketches of the husbandry of the ancients as could be gathered from the surviving *Scriptores Rei Rusticæ*, he has confined himself in the four Lectures now published to an identification of the trees and shrubs described or noticed by the Greeks and Romans,—a field in which he has been preceded by Sprengel, Fee, Du Molin, Billerbeck, Dierbach, Fraas, Lenz, and other French and German authors, but in which no English writer, except perhaps Mr. J. Hogg, has laboured as yet so successfully as himself. As we find in many modern works of travel accounts of curious vegetable and animal products of which it

is very difficult to guess the real nature, because the most essential points are left out, so we have in the writings of the ancients details of colour, size and taste, of little value for forming an opinion, and have to deal with evidence of a very different nature from that upon which modern science is wont to rely. The whole resolves itself into a gigantic system of guesswork, the results of which are, however, very curious, and often borne out by researches which we are enabled to conduct by a more scientific process. Vital questions sometimes turn up. For instance, those who maintain the late introduction of man upon the earth have to account for so many useful animals and vegetable productions being known already at the period of the earliest historical records, and show how it happened that when almost the whole earth has been ransacked, comparatively few solid additions have been made to them. Since the discovery of America only the maize, the potato and the tobacco, amongst herbaceous plants, and the tea, the coffee and cacao, amongst shrubby plants, have been added to the list of articles of daily consumption. Does it not seem strange that out of the 200,000 species of plants supposed to exist upon the globe, not more than a few hundreds are calculated to afford to the human race useful products (except indeed as timber or fuel)? And is it not contrary to the law of chances that so many of those trees which minister to man's wants or luxuries should have been found growing in any one of the countries in which he was induced to settle? Even of those genera which afford edible fruits, not more than one or two species possess the qualities which fit them for man's subsistence; and in the natural course of events centuries must have elapsed before their useful qualities were found out, and the species selected had multiplied sufficiently to be diffused over the countries even in which they were indigenous.

It is also curious how many of the trees well adapted for the climate of Italy have, nevertheless, according to Pliny, been traced to a foreign source. Thus, amongst the fruit-trees the cherry, the peach, the quince, the damson, the jujube, the pomegranate, the apricot, the walnut, the olive, the date, and probably even the grapevine, were of foreign origin. The pistachio-tree, the common fig, and the carob-tree were introduced from Syria. Even the medlar did not exist at the time when Cato wrote. The only native fruit-trees, therefore, were perhaps the mulberry, which abounded in Italy, though not in early Greece, and is, therefore, supposed to have been imported from the East; and more certainly the apple, the pear, the plum, and the sorbus. The *Malus Assyrie* or *Malus medica* to which Pliny alludes, was probably the citron. The true orange was not transplanted to Italy until the ninth century after Christ; and the golden apples of the Hesperides, which some have supposed to be oranges, seem rather to have been some variety of the apple tribe.

The identification of the forest trees of the ancients is even more difficult than that of their fruit-trees. Pliny divides them into the glandiferous and the pitch-bearing, including in the former division all the catkin-bearing trees or *Amentacea*, and in the latter, most of what are now termed cone-bearing or *Coniferae*. It is here where we catch our learned guide occasionally napping. Did space permit, we could easily convince him that the beech was known in England at the time of the Norman Conquest. We have an Anglo-Saxon name for it, and one of our counties (Bucks) is said to derive its name from the abundance of its fine and numerous beeches. His account of the cork-tree would

have gained in clearness if he had remembered that modern science has succeeded in distinguishing two distinct species, and that the one in this country is not, as he erroneously believes, *Quercus Suber*, but *Quercus occidentalis*. We think we could also help him out of his dilemma with regard to the Arcadian pine mentioned by Theophrastus, as putting forth fresh shoots after being cut down to the root, by reminding him that in the very centre of Arcadia this curious pine has within the last few years been discovered, receiving the name of *Pinus Regince Amaliae*.

On the whole we are pleased with Prof. Daubeny's work. We like a man boldly grappling with difficulties, and hope to see him extending the researches he has commenced to the writings of the other nations of antiquity.

## FINE ARTS

### ARUNDEL SOCIETY.

THE publication, in chromo-lithography, of a work so famous in Art, and peculiarly interesting in itself as the triptych by Memlinc, representing, in the centre compartment, 'The Adoration of the Magi,' which is now in the Hospital of St. John at Bruges, is of unusual importance, because no good copy has, ere now, been issued in this country. The copy before us is made with care and skill that are unprecedented in the practice of the Arundel Society's agents. It reproduces the technical peculiarities of the Flemish masters and gives the actual condition of the work: much has thus been done towards obtaining what is so much desired, i.e. facsimiles of ancient works, unsophisticated by the restoration of the modern copyist; and, what is of not less importance, reproductions of the manner of the original painter, treated with respect for his individuality in Art. The latter quality was long desired in the copies published by the Arundel Society, which too commonly resembled each other in handling, textures and surfaces, so that Masaccio, Perugino and Del Sarto were hard to be distinguished, in the reproduction of those qualities which were peculiar to them. It must be admitted, that the well-preserved state of the triptych in question removed, to a great extent, all inducements for "restorations," such as those of which we had the results in many former chromo-lithographs by the Society. At the same time, we are bound to say, that, whatever effect Time has had on the picture, or its case, is faithfully given in the copy; and that, in respect to the reproduction of the depth and luminousness of the greater portion of the work, there is little to be desired. We have seen other transcripts by the same copyist, M. C. Schultz, of which the originals are injured, and observe, that not only has he loyally rendered the accidental effects of age, but given richness of tone, brilliancy of colour, diversity of expression, and, what is important, individuality of the artists, such as are often wanting, in the much challenged former issues of his employers.

The copy before us comprises five subjects: 1, representing 'The Adoration of the Magi'—this forms the picture proper, and is flanked by the wings; 2, 'The Nativity of Our Lord'; and 3, 'The Presentation in the Temple.' The wings fold over the centre in the original, and may, with regard to the copy, be made to do so by proper framing. Supposing the picture closed upon the centre, we have presented the subjects which are depicted on the outside of the wings, and are inclosed by a painted frame of Gothic design, representing on either side an arch, or tabernacle, with a finial, cusped within and crocketed without, and having darkly-coloured marble shafts. These shafts support little painted statues of 'Adam and Eve at the Fall,' on one wing; and, on the other, 'The Angel of the Expulsion,' and 'Our First Parents flying from Eden.' The subjects thus inclosed are, 4, 'St. John the Baptist,' and 5, 'St. Veronica,'—both seated in an open country, with water and mountains, such as the painter might have found on the line of the Meuse,—both beautiful.

In the first-named composition the Virgin—

whose face is eminently characteristic of the feeling of Memlinc for that subject, and expressive of an intense yet suppressed emotion, seeming to tremble at the corners of the set lips, while every feature is held in check, although all are stirred from within—wears the deep blue robe and white veil which are appropriate to her. She holds the naked Infant upon her lap. The Magi, or Wise Men, are included in the picture. They appear often in Art and legendary history as, 'The Three Kings of Cologne'—so styled, on account of the famous shrines deposited in that city by the Emperor Barbarossa, when he carried away from Milan the bones of those who travelled in the wake of the "New Star," and towards Christ in the manger. The Empress Helena, that most fortunate finder of relics, had placed them at Constantinople, whence, during the first Crusade, they were brought to Milan. Caspar, who was King of Tarsus, and who is always represented as an old man, kneels here before the Saviour, kissing his feet, but, as was scrupulously observed by the painters, not touching them with his hand; the white robe of the Child intervenes between the Divine foot and the human hand. The King has given his offering—a covered cup of gold—to Joseph, who stands behind, bareheaded, and looking towards the Black King, Melchior, of Nubia. This personage—who in Northern Art, frequently appears as a negro, and typifies the admission of the Gentiles to salvation—approaches the group of the centre. He has a stately figure, raises the cap from his head with grace, and bears his offering, which is a cup containing frankincense, in his right hand. He is habited in a gold-brocaded garment, trimmed with fur, such as Memlinc so often painted, e.g., in the 'Marriage of St. Catherine,' which is preserved in the same Hall of the Hospital of St. John as the work of which we now speak. The offering of Caspar is commonly of gold. Balthasar, King of Seba, who is a middle-aged man, wears a red robe, trimmed with white fur, and kneels on the side that is opposite to that of his companions, holds his offering of myrrh in a hanap of gold, his crown upon his knee.

As there is much misunderstanding with regard to the right spelling of Memlinc's name, it is worth while to give the following note from the brief "Notice," by Mr. Weale, of the artist's life and works, which accompanies the chromo-lithographs before us. "The final c has in the present notice been employed in the place of the more usual g in Memlinc's name, on the authority of contemporary evidence. Out of forty-nine documents discovered by the writer in the archives of Bruges, thirty-two give the termination INC, fifteen YNC, one has YNGHE, and one YNGHE; but none have INC, which, indeed, is a termination never found in Flemish or Dutch names of the fifteenth century. The inscriptions on the frames of the two triptychs at St. John's Hospital, Bruges, where the name is spelt with a c, are both unquestionably of a later period." The name of this great painter may be considered thus finally ascertained with correctness. It has had many mutations. He appears in Descamps' 'Voyage Pittoresque,' 1753, as Hemmelinck; in Van Mander as Memmelinck. Morelli calls him Memelino; Goltzius makes it Memmelinck. Of late he has been known as Memling, Memmling, Hemling. On the authority of the researches of Mr. Weale, he may rest as Memlinc. The Arundel Society publishes, in addition to the above, another line engraving from the series of frescoes by Fra Angelico, in the chapel of Nicholas the Fifth, in the Vatican. This represents St. Sixtus giving money to St. Lawrence for alms, and is worthy of its companions of the same series.

### FINE-ART GOSSIP.

Mr. Waterhouse's buildings in Lombard Street and Clement's Lane, very excellent examples of modern domestic Gothic of truly practical character, are nearly completed, and deserve the attention of all who wish to see beauty of design appreciated in this country, or who would gladly escape from the monotony of false pediments, pilasters, window-heads—of one, or, at most, of two patterns, neither of which is beautiful—balustrades, consoles and

rusticated or vermicular work; those unfortunate substitutes for intelligent and expressive enrichment, the use of which, however, saves architects much trouble, and calls for no education on the part of the workmen.

We cannot praise very highly the front of the new hotel at Hungerford, built by Mr. E. W. Barry for the South-Eastern Railway Company. There is a great deal of work in it which does not add to its enrichment or its beauty. The most satisfactory portion is the arcade at the ground line. The broken sky-line is an acceptable concession to human love of variety and abhorrence of the machine-like commonplaces of the so-called Anglo-Italian style lately erected in London. We think Mr. Barry would have done better to have broken the flatness of this façade by massing some of its portions, by omitting the balconies and other projecting elements in some parts, and by making them of bolder character in others, so as to have obtained effectiveness in mass and occasional repose. The least happy parts are the graceless and meaningless turrets, which appear in this front. The east side of the building, looking on the narrow street, is better than the more pretentious one towards the Strand. The grille in front is much too high and too heavy; it dwarfs the building and hides nearly half of Hungerford Cross. It is observable that many persons style the latter erection New Charing Cross, which is a poor compliment to the architect who has produced an original work, no revival of the old one. Now Hungerford Market is gone there will be nothing to preserve the old name of one of the most interesting sites in this part of London, if the proper style of the locality, derived from the ancient house of the Hungerford family that once stood there, is dropped. Moreover, Charing Cross stood on the spot now occupied by the statue of the royal "martyr" Charles the First, and not in front of Mr. Barry's hotel.

The Art-Exhibition at Alton Towers, a seat of the Earl of Shrewsbury, will open in the early part of next month, and continue open for three months. Its object is to obtain funds for the erection of the Wedgwood Memorial, Burslem; and to comprise a gallery of modern architectural works.

A monument, in the form of an Eleanor Cross, has been erected in the Tower Hamlets Cemetery at Bow, after designs by Mr. John Moxon, of Bow. It is constructed of Portland stone, about thirty feet in height; the floor is laid with Minton's tiles; the structure is inclosed by an iron railing.

Mr. G. Sykes has designed a cover for Domesday Book, to be executed in enamel and gold, with subjects on the respective sides representing, in relief, William the Conqueror, and Queen Victoria; the latter at the opening of the Great Exhibition. Surely here is an anticlimax of the most startling sort.

Among the recent acquisitions of the South Kensington Museum are casts from the beautiful, but badly restored, entrance to the Chapter House, Rochester Cathedral; the famous statue of a boar, styled the Florentine Boar, now in the Uffizi, Florence, one of the few antique figures of animals; the Minstrels' Gallery, Exeter Cathedral; and several fonts; also, a cast from the bronze group of Mercury bearing off Psyche, by Adrien de Vries (1595), now in the Louvre. The last is a very interesting example of the sculpture of its period, showing how, with many elements that will bear inspection and be effective, others may be combined which are ludicrously ungraceful. This results from the heedlessness of the sculptor to the design of his figures, whether they shall be expressive and harmonious from all points of view, and his neglect of that thoroughness of execution which is alone acceptable—the last is an unchallengeable mark of the highest Art. The view of the group which gives Psyche nearer to the spectator than Mercury, painfully shows the weakness of the sculptor.

Mr. Watts has made a design for a figure of one of the Evangelists to be executed in mosaic, by Dr. Salviati's process; the work will soon be placed in one of the spandrels beneath the dome of St. Paul's.



Messrs. A. Marion & Co., of Soho Square, have sent us two photographic copies of works by Turner, 'The Old Téméraire going to her Last Berth,' and 'Dido and Æneas on the Morning of the Chase,' which were taken by Mr. Thurston Thompson, "direct," as the publishers say, "from the original Turner pictures." The copies before us, by whatever process they have been obtained, are admirably suggestive of the originals. This is peculiarly the case with regard to the last-named example. The photographs are 14 in. by 10 in. each.

The Wallace Monument at Stirling, which has reached the height of 155 feet in the form of a tower, has been stopped for want of funds; the plant and materials on the ground are to be sold to pay debts.

At a recent meeting of the Ecclesiological Society the Rev. W. Webb stated, with regard to the processes of restoring ancient buildings, whether destructive or conservative, that the condition of ecclesiastical architecture was now different from that which it had been when the Society was established. In architecture there was little to condemn; the construction of a bad church was a rare incident. We may be allowed to say that, with such an example as the Italian Church in Hatton Garden before our eyes, it is hard to agree with this statement. In fact, added Mr. Webb, there was rather a necessity to curb excessive zeal in restoration, such as became destructive.—Mr. Parker described the state of things in Rome as deplorable. The Pope's intentions were excellent, but he is surrounded by architects as ignorant and conceited as could be found anywhere, under whose directions all vestiges of Christian Art in Rome were disappearing; they prided themselves on adhering to the rules of Vitruvius, forgetting that those rules were intended for Pagan Art; the church of St. Paolo was being converted into Pagan architecture; in that of St. John Lateran all the fourteenth-century work has to be destroyed in order to make a Pagan choir correspond with a Pagan nave.—Sir C. Anderson drew attention to what he conceived the objectionable mode adopted for the restoration of Lincoln Cathedral, where the old stones were scraped, and contrasted it with the work at Beverley, where no scraping was allowed. The chairman quoted two monuments of the Courtenay family, in Exeter Cathedral, as instances of destructive restoration. Mr. Street insisted that it was impossible to be too conservative in architectural restoration, and condemned the taste which demanded the removal of screens in churches for the sake of an enlarged view; an attempt to restore sculpture or painting he denounced as barbarous. The Chairman declared that there was but one opinion among ecclesiologists, that restoration should be decidedly conservative.

## MUSIC AND THE DRAMA

**MUSICAL UNION.—GRAND AND LAST MATINÉE, TUESDAY, July 4.**—Septet, E. Hat (soprano), Berceuse and Polonaise, Piano-forte, Lubeck; Songs, Schubert and Mendelssohn: Vocalist, Herr Hauser; Scherzo and Trio, from Quintet in G, Bpohr; 'God Preserve the Emperor,' from Quartet, Haydn; Swedish Song, 'Harmonious Blacksmith' (original Song), and Ave Maria, Gounod, with Violoncello Obligato, Piatti, Vocalist, Mdle. Enquist; Grand Septet in D minor, Hummel. Piano Solo: Improvisation, Lubeck. Executants: Strass, Piatti, 'Ries, Webb, Hann, Pratten, Barret, Lazarus, 'Hutchins, 'Harper, and Howell (from Costa's band). Pianist, Herr Lubeck, expressly for this Matinée.—Tickets, Half-a-Guinea each; to be had of Cramer & Co., Chappell & Co., Oliver & Co., Ashdown & Parry; and Austin, at St. James's Hall. Members can pay for Visitors at the Hall. Doors will open at Half-past Two. Concert to begin at Three. No free admissions will be given for this Matinée.

JOHN ELLA, Director, 18, Hanover Square. A copy of 'The Harmonious Blacksmith,' its History, the original French Melody and Words, will be presented to every Visitor to this Matinée.

**HANOVER SQUARE ROOMS.**—The following New Compositions will be performed at the Concert given to the Subscribers of MESSRS. EWER & CO.'S MUSICAL LIBRARY, on THURSDAY, July 6, at the Hanover Square Rooms, at three o'clock: Piano-forte Quartet, Op. 20 in A, Brahms; Serenade, for Piano-forte and Violoncello, Hiller; Piano-forte Duo, 'Barcarole and March,' Rubinstein; Piano-forte Solo, 'Ave Maria d'Arcadelt; List: Vocal Quartet, 'Vivete,' Abt; 'Northman's Song,' Kücken; 'The Heathrose' and 'The Inconstante,' Schumann; Two Songs, with Violin Obligato, 'Rustling Forest' and 'Dear Bird,' Volkmar; Songs, 'Love, Kiecherer; 'Safe and Quite Alone,' Bradsky; 'Wanderer's Song,' Schumann. Vocalists: Miss Emma Jenkins, Miss Eyles, Mr. Cummings, and the Orpheus Quartet. Solo Violoncello, Miss Anna Zimmermann. Messrs. Benedict, Straus, Webb, and Piatti. Conductor, Signor Handegger.—Complete Programmes at Messrs. Ewer & Co., 87, Regent Street.

**THE HANDEL FESTIVAL.—CRYSTAL PALACE.**—So much preliminary dissertation has been published in every journal respecting the three Handel Festivals preceding this one, which will mark the last week of June, 1865, deep in the memory of all who had the good fortune to be present, that the reader will not require much introductory matter. That which may yet be said concerning Handel (and, like Shakespeare, Handel as a subject is inexhaustible) will be more pertinently said elsewhere. Enough to assert that the effect of his gigantic poems grows, widens, and deepens with every year that passes. Till of late he has been imperfectly known and appreciated in Germany, not in the slightest degree understood in France, for two simple reasons,—that in the former country the execution of his works has been incomplete as compared with ours (not from want of zeal so much as from the absence of tradition, and the rare employment of the organ)—and that in the latter land, advanced as it is in many branches of musical Art, the taste for Oratorio has to be created. Intercourse is doing much to right these discrepancies, and to convince our neighbours (be they ever so unwilling) that they have new pleasures and sensations to learn, if it so please them. Such a gigantic display of musical power as London has seen this week must do more. Nowhere else would such a manifestation be possible.

This fourth Handel Festival at Sydenham marks home progress in every respect. First, the improvements in the arrangement of the transept have enhanced the sonority of the chorus. Secondly, the chorus has gained in intrinsic sonority. The *soprani* on Monday were admirably sweet, fresh, and unflagging in intonation. Such a body of *alti* (formerly the stumbling-block on such occasions, when the part was sustained by male *falsetti*) was never assembled till now. The tenors and basses, too, were superior to what they have been on former occasions. Thirdly, the united force was firmer in attack than before, with next to nothing of that swaying to and fro which is almost inevitable when the assemblage is so vast. These improvements are due not solely to the march in musical knowledge and refinement which we English are making, but to the consummate discipline and admirable organization which here have provided for and presided over every detail. These cannot be too emphatically recognized.

In 'The Messiah' the choruses were, with one passing fit of unsteadiness, as perfect as possible,—e.g., they have never been so magnificent before; seeing that their grand features gain by the enlargement of masses and the increase of numbers. The effect of 'For unto us,' the 'Hallelujah,' and the 'Amen,' was overcoming, even on those who know those choruses almost well enough to be able to sing them backwards. Regarding most of the solo singers a few words will suffice. Madame Sherrington was steady, audible, and clear in her articulation. Madame Sainton-Dolby has not been heard to such advantage for years past. Mr. Cummings and Mr. Santley were both at their best. Something more, has to be said of Mdle. Adeline Patti. It might have been predicated, by those familiar with the peculiar qualities of her voice, and more, her former predilections for ornaments in the "gymnastic style," by which she gained her popularity in England, that no clever singer less fit for sacred music than herself could be named. But the reverse proves to be the case. The young lady has gained, and will keep, a far larger and worthier public by the qualities of simplicity and expression she has displayed, first in 'Faust,' then in 'Naaman,' thirdly at Sydenham, than any one can win by the most piquant cuckoo or canary-bird work. She was nervous at the outset of 'Rejoice greatly,' but rallied ere she had reached the second *roulade*. In 'I know that my Redeemer liveth,'—an air which has been unaccountably characterized as "meek" and "placid," whereas it breathes the loftiest and most enthusiastic confidence in the crowning truth of the Great Sacrifice that words can offer or music express,—she could not rise to the height of the sublime theme. More than voice is demanded for the task,—more than musical skill,—something of the experience which time and suffering bring. Hence it may be, that this noble song

is so rarely thoroughly interpreted. But Mdle. Patti surprised us by her gentle devotional sincerity, by the purity and largeness of her musical reading of Handel's ample and stately phrases. She must have raised herself with every one familiar with 'The Messiah' by this performance. When will it be understood that, provided there be heart and reverence (the power of expressing these secured by a thorough training and development of every power with which Nature has endowed the singer), lungs of brass are not needed, nor preternatural compass of voice? The only lady who produced the slightest effect at the "Abbey Festival" in 1834, was the one from whom the least might have been expected—Madame Stockhausen.

The length to which the reports of the week run make it expedient to defer the notice of the second day's performance of the selected music from 'Saul,' 'Solomon,' 'Samson,' 'Judas,' &c. Suffice it, for the moment, to state that, so far as its choral and orchestral portions were concerned, it was admirable throughout.

**CONCERTS.**—In one of Mr. Ella's late concert programmes occurs a retrospect worth considering, as showing what a benefit concert was in 1836. 'Part I.:—Overture, 'Midsummer Night's Dream,' Duo, Signor Tamburini and Signor Lablache; Aria, Madame Giulietta Griis; Fantasia, Pianoforte, Mr. E. Schulz; Air, Signor Ivanoff; Trio, Signor Rubini, Signor Tamburini and Signor Lablache; Solo, French Horn, Signor Puzzi; Aria, Signor Rubini; Polacca, Madame Giulietta Griis, Signor Rubini, Signor Tamburini and Signor Lablache. Part II.: 'Tartini's Dream,' Madame Malibran and M. de Beriot; Grand Duo for two pianofortes, M. Henry Herz and Mr. E. Schulz; Aria, Madame Malibran de Beriot; Duo, Signor Ivanoff and Mr. Balfé; Solo, violin, M. de Beriot; Aria, Signor Tamburini; Tarantella; Overture (Fidelio). This was an orchestral concert, he it recollected,—and given in days when there was no thought of guinea stalls. Verily the comparison is a mortifying one—if even it be made against such a meeting as Mr. Benedict's, where the utmost that could be done was done to assemble all the talent in London. Setting aside his own instrument, the pianoforte (for which he produced a charming *Andante* and *Rondo*), and Herr Joachim's, the violin—is not the falling off to be remarked signal and depressing? There is no need to pursue the subject further; though such comparisons, however odious, may be wholesomely made from time to time in the interests of Art. The lovers of 'La dolce favella' and 'Il bel canto' are, it must be confessed, at the time being in rather a sad plight.

Mr. Halle's Recitals are over. The seventh had more than common interest, in right of Schubert's posthumous *Sonata* in A major, Op. 140,—a work which, albeit overlaid in its details and crude in some of its modulations—those of the first *allegro* especially, is full of idea and fancy: all but a *Sonata* of the first class. By way of contrast to this was a charming selection of movements by Domenico Scarlatti, played as we verily believe no one else before the public can play such music; and the 'Variations Sérieuses' of Mendelssohn, almost too serious for our liking, however thoughtfully made. The theme is needlessly arid.—The harp concert of Mr. John Thomas took place this day week. Then, too, Signor Andreoli and Pezze received their friends. The former, as we have said, has more than common claims. That he has rapidity and delicacy he showed in two trifles of his own (the second too strongly recalling one of Mendelssohn's *Lieder*), and in a duet *Sonata* with violoncello; thereby illustrating the desire obviously increasing in Italy, on the part of the rising artists to return to the forms of serious composition. Signor Pezze, though of less value as a writer than his partner, played very well. Some of the best concert-singing we have heard this season was contributed by Madame Trebelli, who has made great progress, executing her passages with greater *franchise* and at the same time greater finish than formerly. The duet-singing of herself and Signor Bettini (her husband) is worth listening for. Signor Gardoni's refined execu-

tion, again, was a welcome attraction after the crude bawlings to which we have been lately reduced. Mr. Santley, too, was there; we will not say at his best, since he improves from month to month. A young lady, Fräulein Krills, who made her first appearance, was not heard to advantage in such a company of prepared artists. We cannot "be adhesive" (as the lady from Louisiana expressed it) to 'Voi che sapete' transposed a third lower, clumsily phrased, and sung throughout too flat. The friends of young persons presumed to have talent should prevent, rather than court, exhibitions which only display the imperfections of those that make them.

At the *Seventh Philharmonic Concert*, Herr Joachim again carried away his hearers by his playing of the unaccompanied 'Chaconne' of Bach,—music (to refer to a remark lately made) that lives in all the vigour of youth, whereas display-works by the thousand, written during the hundred years, by some hundred violin composers, have become old and obsolete. Mdlle. Tietjens sang a *bravura* from 'Il Seraglio,' with brilliant voice and a neater execution than is her rule, and was much applauded. She appeared, too, to her best advantage in Mendelssohn's 'Loreley' *finale*. The oftener we hear this fragment the more firmly are we convinced that had its composer lived to hear it tried, he would have reconsidered it. Obviously the powers and peculiarities of a favourite voice (Mdlle. Lind's) were in his ears as he wrote; but with much that is exquisitely fantastic (*vide* the Introduction, and the ghostly voices of the spirits when reciting the terms of the contract), there is something heavy, ungracious, and overstrained in the passion, which we believe he would have removed or amended; especially as the scene admits of little action on the stage. Signor Agnesi was the other singer. Making allowance for the fatigues of a Handel morning, the orchestra, put to the most hackneyed work, was coarse unsatisfactory. The execution of Beethoven's and Seventh Symphony, and Cherubini's overture, 'Les Deux Journées,' was very poor indeed. Dr. Bennett has yet to prove himself competent as a conductor. This many another composer, no less welcome and individual than himself, never has been able to do. But so long as humanity is humanity we shall have this confusion of occupations, and "the round peg" will perpetually be found "in the three-cornered hole."

At Tuesday's *Musical Union* Spohr's intricate and super-delicate yet interesting first Pianoforte Trio was rendered by MM. Halle, Joachim, and Piatti. Were it treated by hands less accomplished, it would be sickly, confused, and wearisome. Mr. Ella placed it perilously between Beethoven's stringed Quintet, in c major, and a *Preludio* by Bach. No judicious hanger of pictures would exhibit a Van der Werf hard by a Titian on the one hand, and an Albrecht Dürer on the other. The Bach *preludio* was enthusiastically *encored*, as was Herr Joachim's second *solo*, Schumann's 'Abendlied,' one of those short pieces which, like the number from the 'Nachtstücke,' often played by Madame Schumann this season, are clear, poetical, and engaging. One of Mozart's Quartetts, also, formed part of the programme.

The last concerts of the *Glee and Madrigal Union*, of the *Musical Society*, and of Mr. Henry Leslie's Choir, have also been among the events of this busy week.—The concert to be given for the benefit of Signor Giuglini (whose state of health we are apprised could not well be worse) will take place to-day.

STRAND.—A new comedietta, entitled 'The Better Half,' by T. J. Williams, was produced on Monday. As the new drama is but another version of the French piece in which Mrs. Stirling appeared a year ago as the *Woman of Business* at the Adelphi, we are spared the necessity of reporting the plot. It was, of course, successful, though in more than one respect, both in acting and writing, inferior to Mr. B. Webster's adaptation at the neighbouring theatre. It is, however, stated that Mr. Williams's version, which is certainly more literal, preceded in composition that of Mr. Webster, though not in

representation. The fact may be so, but we see no especial reason for the reproduction of the theme in any shape, particularly in that specific one which it has somewhat inefficiently assumed on these boards.

ALEXANDRA.—This theatre is proceeding very favourably, and attracting respectable audiences. Mr. William Brough's burlesque of 'Ernani' still continues to command applause, and a renewed acquaintance with it convinces us that it deserves the support which it receives. On Saturday, the celebrated old farce of 'The Lottery Ticket' was revived. It was exceedingly well acted, and the part of Wormwood was represented by Mr. Giovannelli with a piquant effect that secured his recall on the fall of the curtain.

ST. JAMES'S.—Mr. W. S. Emden's comedy of 'Love's Labyrinth' is revived at this theatre, and as twenty years or more have elapsed since its last representation, it may be almost claimed as a novelty. Comparatively it is one; and as the plot is whimsical and the characters humorous, it will be probably welcomed by a fashionable audience. Miss Herbert, also, during the week, has appeared in 'The Merry Widow' as well as in 'Eleanor's Victory.'

#### MUSICAL AND DRAMATIC GOSSIP.

At the second performance of 'Norma' Madame Galetti was ill received by many of the subscribers,—in part owing to the irritation which injudicious applause never fails sooner or later to excite,—in part owing to a dissatisfaction which is increasing in regard to the late policy of the Royal Italian Opera management. This has been virtually a repetition of the mistakes which wrought Mr. Lumley's downfall. That Mr. Gye has attempted to force singer after singer on the public, none of whom are worthy of a first position in a theatre of such pretensions as his, admits of no disproof. It is a pity that Meyerbeer's last work—which, if worth giving at all, was worth placing well—may possibly not appear till London shall have been emptied of its "quality" by the tremendous heat and the elections. The *Orchestra* states as a rumour, that the great ship will be left out at Covent Garden. How the story is to be manœuvred under such circumstances it is hard to imagine.

It is said in Her Majesty's Theatre that the idea of attempting 'Tannhäuser' in Italian has been abandoned. This is a wise decision.—Herr Rotikansky has been very successful as *Marcel* in 'Les Huguenots.'

The *Orchestra* assures us that Mr. Wallace's 'Lurline' will certainly be given at the Grand Opéra de Paris during the coming winter.

Miss Gabriel has completed an operetta.

The Duca di San Clemente, who takes a prominent part in serious Italian music at the time present, has invited Signor Bazzini, the violinist, to compose the Fifty-first Psalm, in continuation of the half hundred set by Benedetto Marcello.

Music is turned to odd uses in these days when every one who has no real fancy seems agonizing after originality. The inauguration of the statue of Dr. Jenner, which is to take place at Boulogne towards the end of July, will be signalized in part by a 'Hymn to Beauty,' written by M. Elwart, in which the great discovery of vaccination is to be successively illustrated by choruses of children, young men, mothers and patriarchs.

The Festival at Poitiers, held from the 13th to the 15th of June, is said in the *Gazette Musicale* to have gone off with great spirit.

A ballet, with the strange title 'L'Esposizione di Londra,' has been produced at Florence.

There is to be opera in English at Greenwich, with Miss Rose Hersee for *prima donna*, Mr. Perren for tenor, and Mr. Patey as *basso*.—The *Oxford* has been bringing out another of Herr Offenbach's burlesques, 'Sixty-six.' These entertainments seem particularly to the taste of the frequenters of that thoroughly well conducted establishment.

In the account of the Dante Festival a slight error was made, which—seeing that the *Athenæum*

is used for purposes of reference—is worth correcting. It was said that only two of Signor Pacini's operas had found their way to England; these being 'La Schiava in Bagdad' and 'Saffo.' This is a mistake. Besides the works named, 'L'Ultimo Giorno di Pompei' was given at the Opera House in 1831; and Mrs. Wood sang in it with Signor David. 'Gli Arabi,' too, was attempted, during Mr. Monck Mason's adventurous season, in the year 1832. Neither work had the least success.

A new three-act comedy, 'Les Victimes de l'Argent,' by an author whose name is new to us, M. Gondinet, has been produced at the Théâtre Gymnase. The play, says M. Janin, "is agreeable, and rather long."

Another Circus, to be named after the Prince Imperial, is being erected in Paris, and is announced to be opened on the 1st of September. This new amphitheatre, which is situated near the Quai de Valmy, and not very far from the Cirque de l'Empereur, is constructed to accommodate 4,100 persons, and, unlike the other circuses in Paris, will have three tiers of boxes and *fauvels*, and, in addition, a broad space or promenade at the back. The performances will not be confined to horsemanship, but will include grand military spectacles; and in order to give more effect to these a stage of very large proportions is provided, and is connected with the ring by means of an inclined plane. The new Cirque du Prince Impérial will, in fact, replace the old Théâtre du Cirque Impérial, demolished to make way for the new Boulevard Prince Eugene.

#### MISCELLANEA

*Geology of the Mediterranean.*—The Ionian Islands and Grecian Archipelago appear to have been submerged to a great extent during the tertiary period. In the former and Syra this is very distinctly marked. The unworn state of the fragments of stone in the deposits at Zante, and the regularity of the strata, would indicate quiet waters; but the stones are much rolled at Syra. At Cerigo, the presence of Eulimæ would denote water of some depth, and the worn stones an agitated sea. At the Dragonera Islands, on the east coast, I found good-sized pebbles of red and grey granite of fine texture, lava, and limestone, and fragments of stalactites, mixed up, more or less, with fine red sand and ferruginous dust. The rocks in some places present the appearance of Silurian mudstone, with here and there small patches of red sandstone remaining on them. The following shells are found in the tertiary strata at Zante: *Litorinide*, *Cerithium trifloris*, *Murexide* and *Cardium edule*. After the heavy rains of the winter 1863-4, I found, in a nearly perpendicular cliff of pliocene clay, a small piece of pottery projecting at the height of about 8 feet from the ground, but as no more was met with after a diligent search, nothing can be built upon it. At Cerigo there are evidences of very extensive denudation in all parts of the island I visited, and the shells are numerous. Amongst those that refer to the present subject were *Cerethiade*, *Pyramidellade*, *Planaxis sulcata*, and various *Helices*. In one recess in a ravine, where a stratum of clay had collected, like London clay without the nodules of Septaria, in a diluvial bed immediately over this clay, there were all the above-named shells, together with *Eulimæ*, *Ostrea cornuopsis*, and other oysters. This spot is about 450 feet above the present level of the sea. I found the same kind of shells, except the *Eulimæ* and *Ostrea*, at Syra. The above may, perhaps, be found to possess some interest in connexion with the discoveries of Mr. Triatram and MM. Eschsch, Desors and Martins, referred to in the *Athenæum*, Sept. 17, 1864, p. 373, col. 3. Sicily seems to present similar appearances, but I was too short a time there, and had too little opportunity, to form a proper opinion.

JOHN JOS. LAKE.

TO CORRESPONDENTS.—L. F.—Nauticus—A. M. S.—Sigma—received.

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